

UC-NRLF



\$B 59 422

THE Normal Music Course.

BY

JOHN W. TUFTS and H. E. HOLT.



❧ SECOND READER. ❧

NEW EDITION. REVISED AND ENLARGED.

SILVER, BURDETT & CO., Publishers

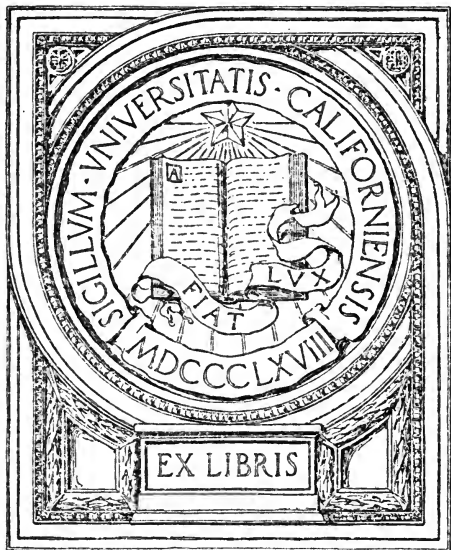
(Successors to SILVER, ROGERS & Co.).

219-223 COLUMBUS AVENUE, BOSTON

29-33 East 19th Street, NEW YORK

378-388 Wabash Avenue, CHICAGO

IN MEMORIAM
John Swett



EX LIBRIS

EDUCATION DEPT.

Ruth E. Parkhurst.

Ruth Emily Parkhurst
A. 6th Grade.
Haight School
Alameda,
Calif.
U.S. A.

Digitized by the Internet Archive
in 2007 with funding from
Microsoft Corporation

<http://www.archive.org/details/normalmusiccours00tuftrich>

THE
NORMAL MUSIC COURSE

A SERIES OF EXERCISES, STUDIES, AND SONGS, DEFINING AND ILLUSTRATING THE
ART OF SIGHT READING; PROGRESSIVELY ARRANGED FROM THE FIRST
CONCEPTION AND PRODUCTION OF TONES TO THE
MOST ADVANCED CHORAL PRACTICE

SECOND READER

NEW EDITION. REVISED AND ENLARGED

BY

JOHN W. TUFTS

AND

H. E. HOLT

SILVER, BURDETT & COMPANY
PUBLISHERS

219-223 COLUMBUS AVENUE, BOSTON

29-33 East 19th Street, NEW YORK

378-388 Wabash Avenue, CHICAGO

1899

70 vnu
unpofuao

MT935

T8

1899

Educ.
dept.

COPYRIGHT, 1883,
By D. APPLETON & CO.

COPYRIGHT, 1886,
By JOHN W. TUFTS AND H. E. HOLT.
EDUCATION DEPT.

PREFACE.

THE Second Reader of the Normal Music Course is designed for the use of Intermediate and Grammar Schools.

In the First Reader the singers become unconsciously familiar with the staff, the G clef, the whole, half, quarter, and eighth notes, and their equivalent rests.

They were also taught to sing exercises and songs in $\frac{2}{2}$, $\frac{2}{4}$, $\frac{4}{4}$, $\frac{3}{4}$, and $\frac{3}{8}$ measures, and the keys C, G, D, A, E, F, B \flat , E \flat , and A \flat , were introduced.

The same keys are now used with varied examples of divided beats, and other measures are brought in for practice. A large number of Exercises has been prepared in which the various difficulties are illustrated, and numerous songs, with, it is believed, choice and fitting words, follow in each section for entertainment and practical application of the knowledge previously gained.

The Time names T \grave{a} , T \bar{a} , T \acute{o} , T \grave{e} , etc., should never be sung. They should be used according to the directions given in the Teachers' Manual, to illustrate the steps in time, and to develop in the mind of the pupil an intelligent sense of rhythm based on a perception of the relative length of sounds and their proper accentuation.

In singing the exercises the teacher may use the ordinary syllables (do, re, mi, etc.) or the single syllables l \bar{a} , law, l \acute{o} or l \grave{e} . For vocal practice these vowel sounds may also be profitably used without the consonant l (ä, aw, ö, ë). In some cases the vowel sound ö will also be found helpful in placing the vocal organs in position for the production of a pure quality of tone.

Great care has been taken to make the course gradually and easily progressive, yet varied as to the key and sentiment. The first exercises are written for a single voice (Soprano), all being within a compass easily reached by the youngest singers. These are followed by similar exercises and songs for two Sopranos, next in Trio form for two Sopranos and Alto, and lastly with Studies and Trios for Soprano, Alto, and Bass. The melodies upon the F clef may be sung also by the Tenors, and in some instances they are also especially provided for. Several of the songs have received two settings, in order that the singers may notice the effect of added voices after the melody of the song has

4
been learned. At the end of the book is a table of Notes, Rests, and Clefs, followed by a short and concise dictionary of the most familiar Italian words found in ordinary music. It has not been thought advisable to encumber the book with questions and answers about theoretical matters, as such are practically worked out through the regular exercises in singing.

The figures at the beginning of each song indicate the rapidity of movement by metronome. The Manual prepared as a guide for teachers explains concisely the mode of teaching, and also conveys to them many hints with regard to the regular work necessary to attain the best results.

We would again acknowledge our indebtedness to Messrs. Lee & Shepard, Houghton, Mifflin & Co., Estes & Lauriat, of Boston, George Routledge & Sons, McLoughlin Bros., A. D. F. Randolph & Co., of New York, publishers, and to many authors of poems, for kind permission to use the same for musical settings.

In the studies following Ex. 474, and Song No. 108, a little wider range has been introduced.

All difficulties in tune and time are first introduced in single-voice melodies in different keys, each key beginning with easy exercises. The two and three-part exercises and songs are also classified in like manner. This is thought to be the best arrangement of the material for practical use. It is not intended, however, that the children shall complete all the work in tune and time in the single-voice melodies before being introduced to the two and three-part exercises and songs which may be used at the discretion of the teacher from time to time as the progress of the children may permit.

Especial care will be necessary in singing these songs with regard to light and shade, and also to the slight but desirable changes of movement. Every teacher will understand these suggestions, after carefully reading the words which form the basis of the musical settings.

Since the original publication, it has been deemed advisable to issue the Second Reader in two parts, the first comprising the studies and songs for one and two voices, the second, beginning with the Trios, containing selections for unchanged voices, Sopranos and Altos, and also Trios and Quartets with parts for Bass and Tenor. For a proper study of Sight-reading, as illustrated in the Course, it will be necessary to use both parts of the Second Reader, following closely the progressive order as given.

NORMAL MUSIC COURSE.

SECOND READER.

PART I.

Ex. 1. Ex. 2.

Tä Tä Tä-ā Tä Tä Tä-ā

Ex. 3. Ex. 4.

Tä fä Tä Tä-ā Tä fä Tä Tä-ā

Ex. 5. Ex. 6.

Tä Tä Tä-ā Tä fä Tä Tä-ā

Ex. 7.

Tä fä Tä fä Tä Tä

Ex. 8.

Tä fä Tä fä Tä Tä Tä-ā


Ex. 9.

Tä fä Tä Tä-ā Tä fä Tä fä

Ex. 10.

Tä fā Tä fā Tā-ā fā Tā-ā

EX. II.



Tä fä Tä fä

Tä Tā Tā-ā Tā Tā

EX. 12.



Tā Tā fā Tā fā Tā Tā fā Tā fā Tā-ā

EX. 19.



Tä Tā fā

EX. 14.

Tä-ā Tä Tä fā Tä-ā

EX. 15.



Tä fä Tä fä Tä fä Tä

EX. 10.

Tä fä Tä fä Tä Ta Tä fä Tä fä Tä-ā

EX. 17.

Tā fū Tā fū Tā fū Tā Tā Tā fā Tā Tā

Ex. 18.



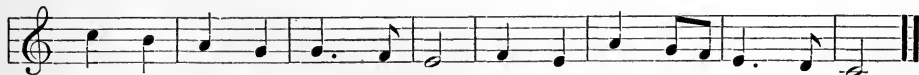
NO. 1.

MORNING HYMN.

84 = ♩



1. Now the shades of night are gone; Now the morn - ing light is come;
2. Fill our souls with heaven-ly light, Ban - ish doubt and clear our sight;
3. Keep our haugh - ty pas - sions bound; Save us from our foes a - round;
4. When our work of life is past, Oh, re - ceive us then at last;



Lord, may we be thine to-day; Drive the shades of sin a - way.

In thy ser - vice, Lord, to-day, May we la - bor, watch and pray.

Go - ing out and com - ing in, Keep us safe from ev - ery sin.

Night and sin will be no more, When we reach the heaven-ly shore.

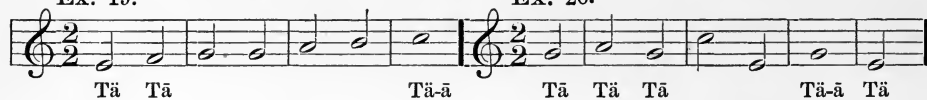
EPISCOPAL COLL.



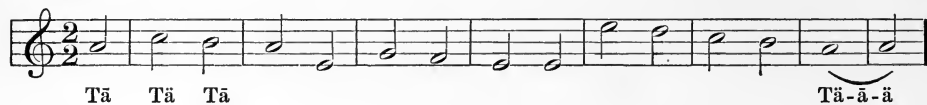
Ex. 19.



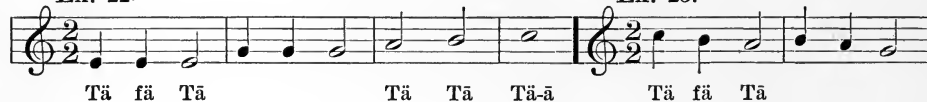
Ex. 20.



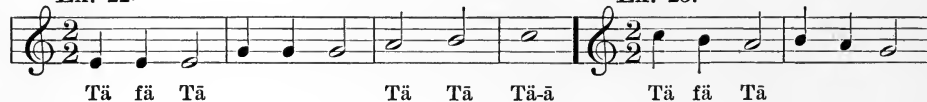
Ex. 21.



Ex. 22.



Ex. 23.



Ex. 24.



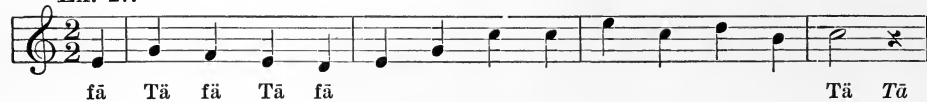
Ex. 25.



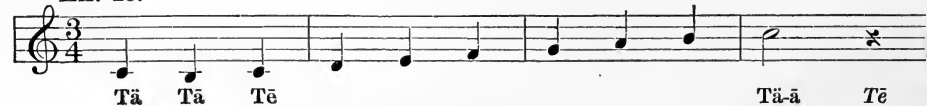
Ex. 26.



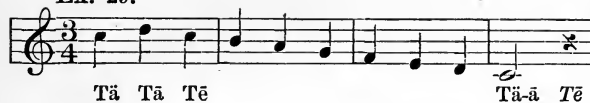
Ex. 27.



Ex. 28.



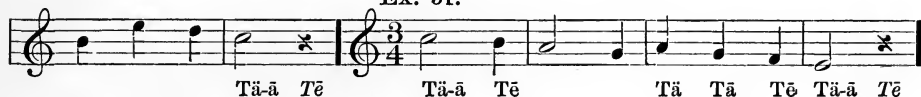
Ex. 29.



Ex. 30.



Ex. 31.



Ex. 32.



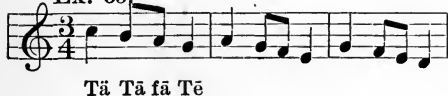
Ex. 33.



Ex. 34.



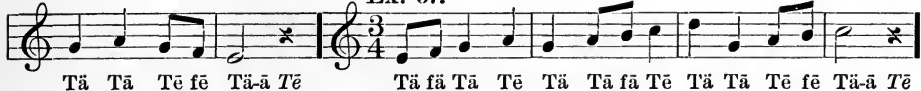
Ex. 35.



Ex. 36.



Ex. 37.



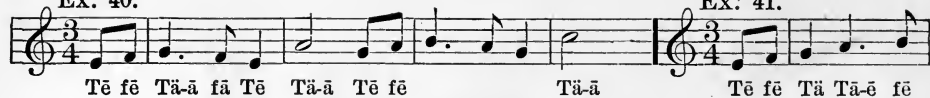
Ex. 38.



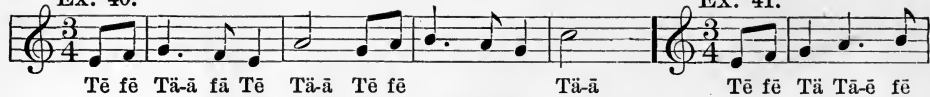
Ex. 39.



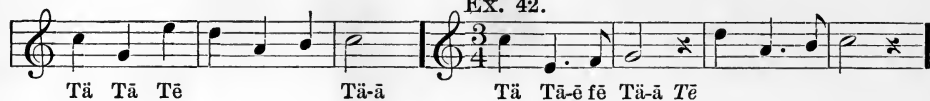
Ex. 40.



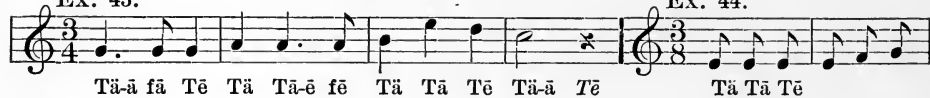
Ex. 41.



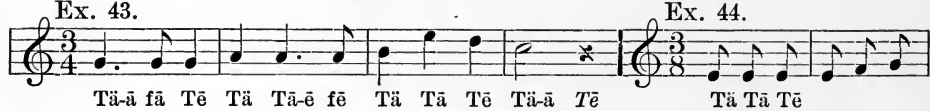
Ex. 42.



Ex. 43.



Ex. 44.



Ex. 45.



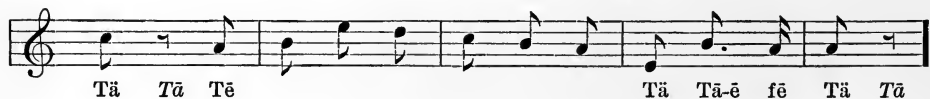
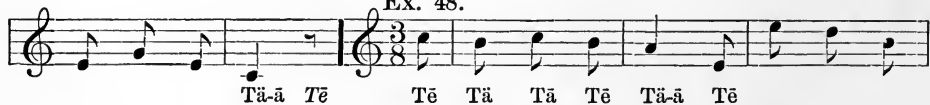
Ex. 46.



Ex. 47.



Ex. 48.



Ex. 49.



Ex. 50.



Ex. 51.



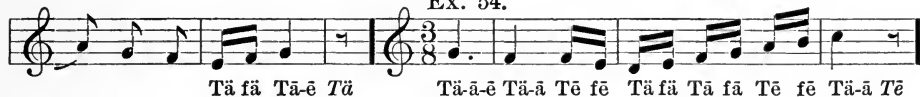
Ex. 52.



Ex. 53.



Ex. 54.



Ex. 55.

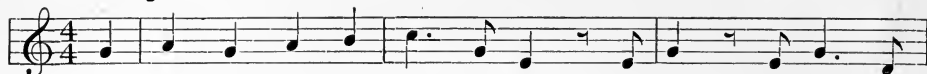


Ex. 56.

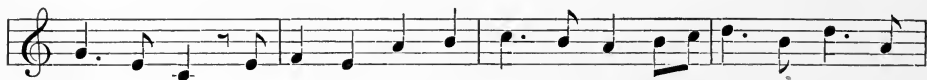


No. 2.

A WISH.

108 = 

Thy heart should like a foun - tain be, So calm, so full of



pu - ri - ty, And like the sun, that far a - way, Still sends o'er earth its



friend - ly ray, And like the sun, that far a - way, Still sends o'er earth its



friend - ly ray; And like a flower, which all may see, And



like a flower, which all may see, Grow - ing towards Heav'n con -



tin - ual - ly, Grow - ing towards Heav'n con - tin - ual - ly.

Ex. 57.



Ex. 58.



Ex. 59.



Ex. 60.



Ex. 61.

Tä-ä-ē Tō-ā-ē Tä Tā Tē Tō Tä Tē Tä-ä-ē Tō-ā Tē

Tä-ä-ē-ō Tä Tē Tä Tā Tē Tō Tā Tē

NO. 3.

GO FORWARD!

138 =

1. Go for - ward, press on - ward; 'Tis wis - er by far, Than
2. Go for - ward, press on - ward; Oh, live not in vain! There's
3. Go for - ward, press on - ward; A mo - ment's de - lay May

fret - ting and sigh - ing In fear where you are, Than
 wis - dom and hon - or, And glo - ry to gain, There's
 thick - en the shad - ows That rise o'er your way, May

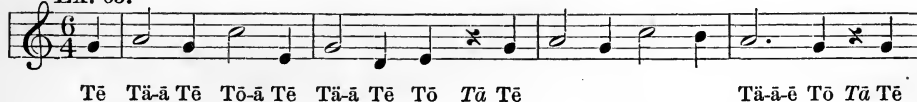
fret-ting and sigh-ing In fear where you are. What - ev - er your call-ing, Your
 wis-dom and hon-or And glo-ry to gain. The path is be-fore you, You've
 thick-en the shad-ows That rise o'er your way. This wait-ing and wast-ing The

aim or pur - suit, In hand with true wis - dom, You'll bear pre - cious fruit.
 on - ly to choose; You win if you're ac - tive; If sloth - ful, you lose.
 sum-mers that fly, Will leave you a slug - gard To lin - ger and die.

Ex. 62.



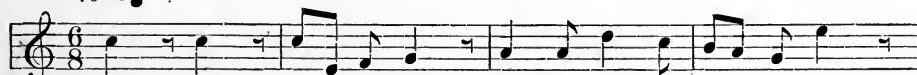
Ex. 63.



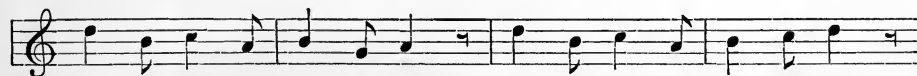
NO. 4.

SPRING VOICES.

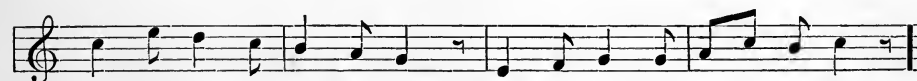
76 =



1. "Caw! caw!" says the Crow, "Spring has come a - gain, I know;
2. "Quack! quack!" says the Duck, "Was there ev - er such good luck!
3. "Croak! croak!" says the Frog, As he leaps out from the bog;

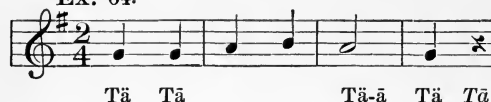


For, as sure as I am born, There's a farm - er plant - ing corn,
 Spring has clear'd the pond of ice, And the day is warm and nice,
 "Spring is near, I do de - clare, For the earth is warm and fair;

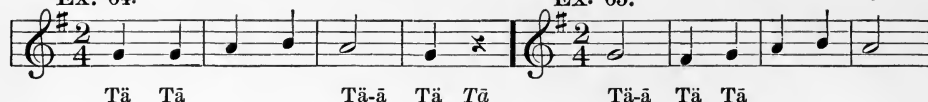


I shall break-fast there, I trow, Long be - fore his corn can grow."
 Just as I and Good-man Drake Thought we'd like a swim to take."
 Croak! croak! croak! I love the spring, When the lit - tle bir - dies sing."

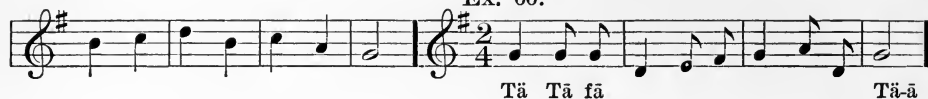
Ex. 64.



Ex. 65.



Ex. 66.



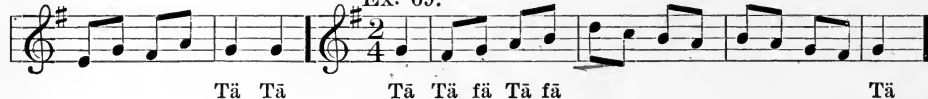
Ex. 67.



Ex. 68.



Ex. 69.



Ex. 70.



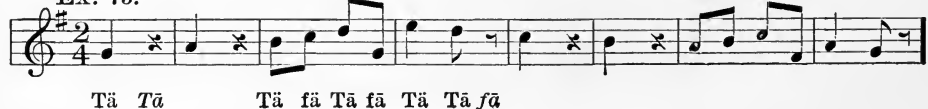
Ex. 71.

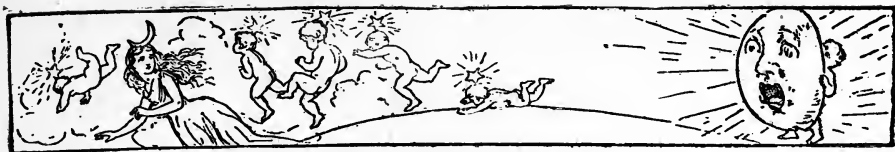


Ex. 72.



Ex. 73.





NO. 5.

THE LITTLE MOON.

92 =

The lit - tle Moon Came out too soon, And in her

fright Looked thin and white. The Stars then shone, And ev - ery

one Twink - led and winked, And laughed and blinked. The great Sun

now rolled forth in might, And drove them all quite out of sight.

LITTLE-FOLK SONGS, MRS. A. B. WHITE.

Ex. 74.

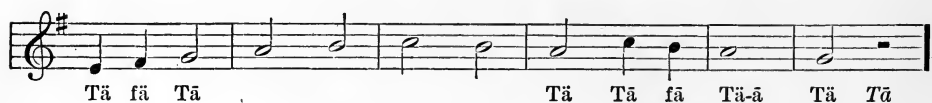
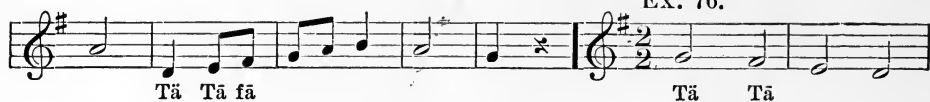
Tä Tä fä Tä fä Tä fä Tä fä Tä fä Tä

Tä fä Tä fä Tä Tä

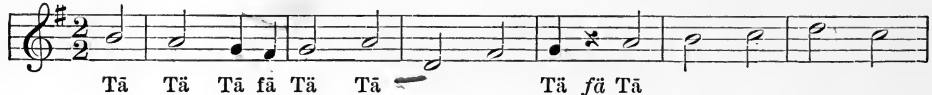
Ex. 75.



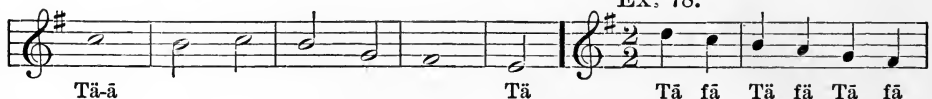
Ex. 76.



Ex. 77.



Ex. 78.



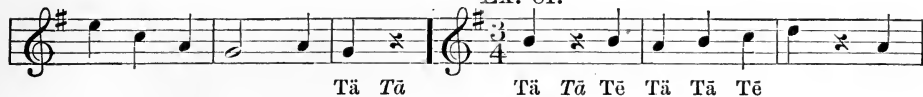
Ex. 79.



Ex. 80.



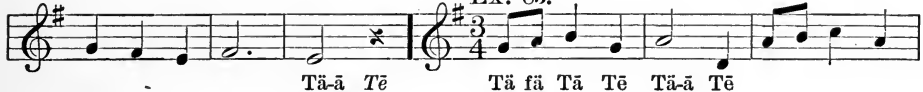
Ex. 81.



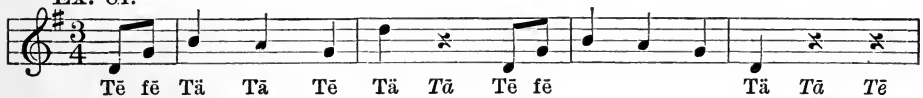
Ex. 82.



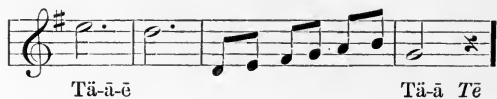
Ex. 83.



Ex. 84.



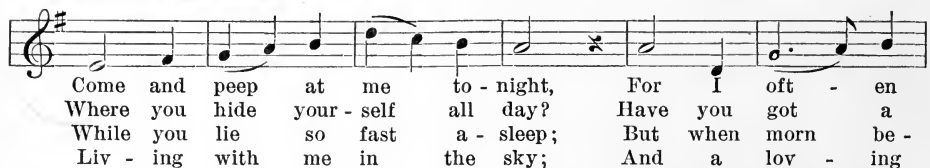
Ex. 85.



NO. 6. LITTLE STAR.

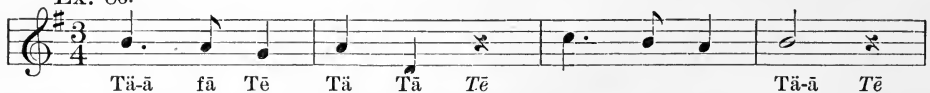


1. Lit - tle star that shines so bright,
2. Lit - tle star! oh, tell me, pray,
3. Lit - tle child! at you I peep,
4. For I've ma - ny friends on high,



ELLIOTT'S COLL.

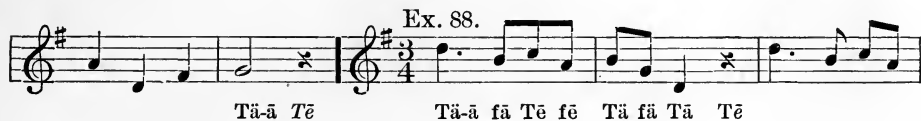
Ex. 86.



Ex. 87.



Ex. 88.



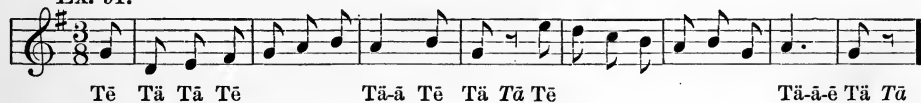
Ex. 89.



Ex. 89.



Ex. 91.



Ex. 92.



Ex. 93.



Tä fä Tä Tē Tä Tā fā Tē fē Tä-ā Tē Tä-ā Tē fē

Ex. 94.



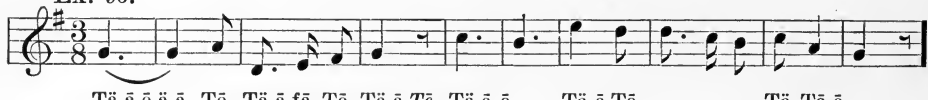
Tē Tä-ā fā Tē Tä-ā Tē fē Tä Tā Tē fē Tä Tā Tē Tä Tā-ē fē Tä Tā

Ex. 95.



Tē Tä-ā Tē Tä-ā fā Tē Tä Tā Tē fē Tä Tā fā Tē Tä Tā Tē Tä Tā

Ex. 96.



Tä-ā-ē-ā Tē Tä-ā fā Tē Tä-ā Tē Tä-ā-ē Tä-ā Tē Tä Tā-ē

Ex. 97.



Tä Tā Tō Tē Tā Tā Tō-ē Tā-ā Tō Tē Tā-ā Tō Tē

Ex. 98.



Tä fā Tā Tō Tē fē Tā Tā Tō-ē Tā Tā fā Tō fō Tē Tā-ā Tō Tē Tā Tā Tō Tē

Ex. 99.



Tä-ā fā Tō-ē fē Tä-ā fā Tō-ē Tā-ā Tō Tē

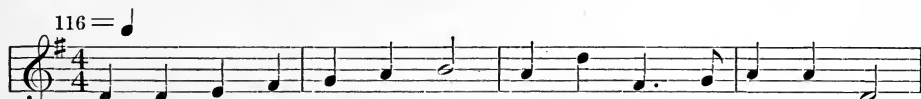
Ex. 100.



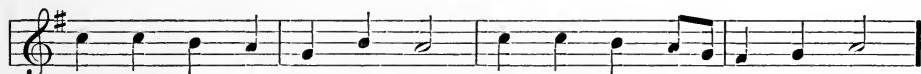
Tä Tā-ō Tē Tā-ā Tō Tē



NO. 7.



1. Lis - ten, in the A - pril rain, Broth - er Rob - in's here a - gain;
 2. Though he finds the old pine - tree Is not where it used to be,
 3. He has nei - ther grief nor care; Build - ing sites are ev - ery - where;
 4. Though old mous - ing puss, last year, Eat his lit - tle ones, I fear,



Songs, like show - ers, come and go, He is house - build - ing, I know.
 And the nest he made last year, Torn and scat - tered far and near.
 If one nest is blown a - way, Fields are full of sticks and hay.
 And he al - most died of fright, - That is all for - got - ten quite.



1. Chip, chip, cheer - y, he is sing - ing, Light - ly on an elm twig swinging.
 2-3-4. Chip, chip, cheer - y, he keeps sing - ing, Light - ly on an elm twig swinging.

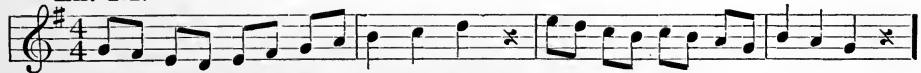
MRS. ANDERSON.

Ex. 101.



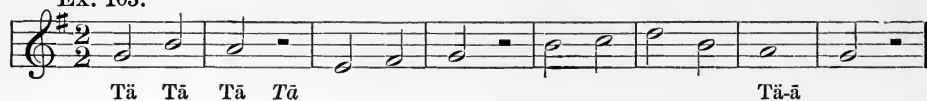
Tā Tā fā Tō Tē fē Tā Tā Tō-ē Tā Tā Tō Tē fē Tā Tā fā Tō-ē

Ex. 102.

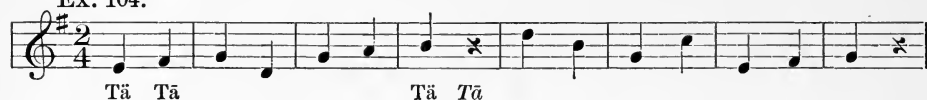


Tā fā Tā fā Tō fō Tē fē Tā Tā Tō Tē

Ex. 103.



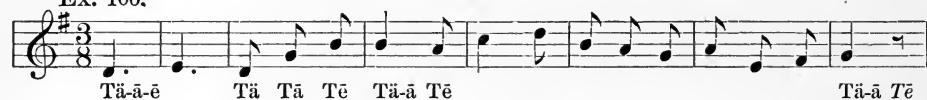
Ex. 104.



Ex. 105.



Ex. 106.



Ex. 107.



Ex. 108.



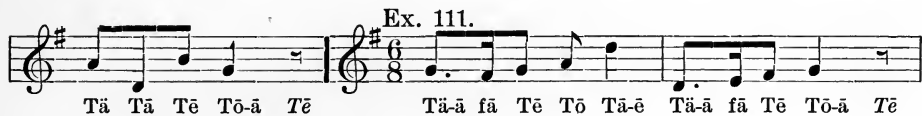
Ex. 109.



Ex. 110.



Ex. 111.



Ex. 112.

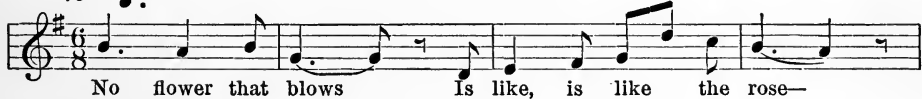


Ex. 113.

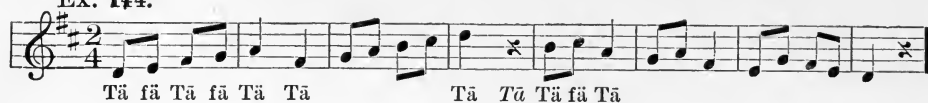


NO. 8. NO FLOWER THAT BLOWS.

76 = ♩.



Ex. 144.



Ex. 115.



Ex. 116.



Ex. 117.



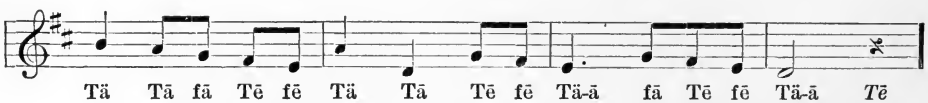
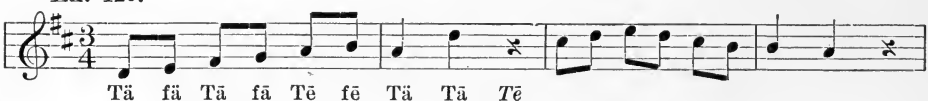
Ex. 118.



Ex. 119.

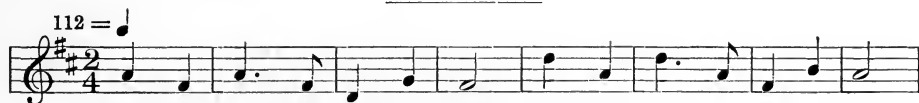


Ex. 120.



No. 9.

THE PIPER.



1. Pip - ing down the val - leys wild, Pip - ing songs of pleas - ant glee,
2. "Pipe a song a - bout a lamb!" So I piped with mer - ry cheer;
3. "Drop thy pipe, thy hap - py pipe; Sing thy songs of hap - py cheer!"
4. "Pip - er, sit thee down, and write In a book, that all may read!"
5. And I - made a ru - ral pen, And I stained the wa - ter clear,



On a cloud I saw a child, And he laugh - ing said to me:
 "Pip - er, pipe that song a - gain!" So I piped; he wept to hear.
 So I sang the same a - gain, While he wept with joy to hear.
 So he van - ished from my sight, And I plucked a hol - low reed,
 And I wrote my hap - py songs Ev - ery child may joy to hear.

WILLIAM BLAKE.

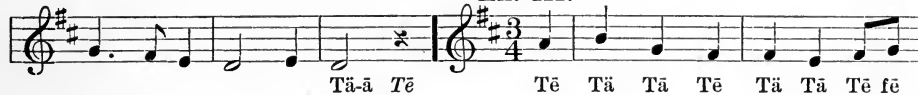
Ex. 121.



Tä Tä Tē Tä Tä fā Tē Tä - ā Tē

Tä - ā fā Tē

Ex. 122.



Tä - ā Tē

Tē Tä Tä Tē Tä Tä Tē fē



Tä Tä Tē fē

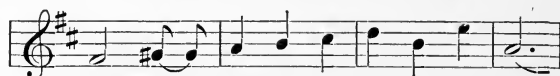
Tä Tä fā Tē fē Tä Tä



NO. 10. THE NEW MOON.



1. Dear Moth-er, how pretty The moon looks to-
2. If I were up there With you and my
3. I would call to the stars To keep out of the
4. And there we would stay In the beau-ti-ful



night! She was nev-er so cun-ning be-fore;
 friends, I'd rock in it nice-ly, you'd see;
 way, Lest we should rock o-ver their toes;
 skies, And thro'the bright clouds we would roam;



Her two lit-tle horns Are so sharp and so bright, I hopeshe'll not
 I'd sit in the mid-dle and hold by both ends; Oh, what a bright
 And then I would rock Till the dawn of the day. And see where the
 We would see the sun set, And see the sun rise, And on the next



grow a - ny more— I hope she'll not grow a - ny more.
 cra - dle 'twould be— Oh, what a bright cra - dle 'twould be.
 pret - ty moon goes— And see where the pret - ty moon goes.
 rain - bow come home— And on the next rain - bow come home.

MRS. FOLLEN.

Ex. 123.



Ex. 124.

Tä Tä Tē Tä Tā-ē Tā-ā fā Tē fē Tā fā Tā Tē

Tā fā Tā Tē fē Tā fā Tā Tē Tā-ā Tē

Ex. 125.

Tā-ā Tē rē lē Tā Tā Tē fē Tā Tā Tē Tā fā Tā Tē

Tā Tā fā Tē fē Tā-ā Tē

Ex. 126.

Tā-ā fā Tē Tā Tā fā Tē fē Tā-ā Tē

Tā fā Tā fā Tē fē Tā Tā Tē Tā-ā Tē

Ex. 127.

Tä Tā-ē Tā-ā fā Tē Tā Tā Tē

Tä Tā Tē Tā-ā Tē

NO. 11.

JOY EVERYWHERE.



1. I have been on the moun-tain That the song-birds love best; They were
2. I have been in the gar-den Where the bu-sy bees roam; They were
3. I have been in the mead-ows, The lamb-kins were there; On the



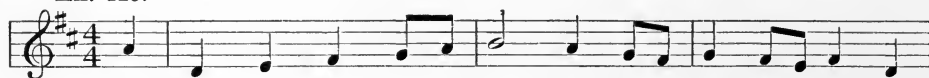
sit - ting, were flit - ting, They were build - ing their nest, They were
com - ing, all hum - ming, To their straw-cov - ered home, They were
mount, in the mead - ow, There was joy ev - ery - where, On the



sit - ting, were flit - ting, They were build - ing their nest.
com - ing, all hum - ming, To their straw - cov - ered home.
mount, in the mead - ow, There was joy ev - ery - where.

GERMAN, TR. BY DULCKEN.

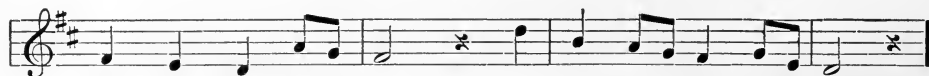
Ex. 128.



Tē Tā Tā Tō Tē fē Tā-ā Tō Tē fē Tā Tā fā Tō Tē



Tā-ā Tō Tē Tā Tā Tō Tē Tā-ā fā Tō Tē



Tā Tā Tō Tē fē

Tā Tā fā Tō Tē fē Tā-ā Tō

Ex. 129.



Ex. 130.



No. 12.

TRUTH.



1. Truth is hon - est, truth is sure; Truth is strong and must en - dure;
2. Child, at all times tell the truth, Let no lie de - file thy mouth;



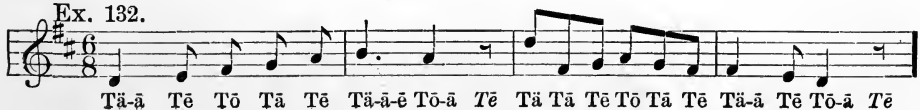
False-hood lasts a sin - gle day, Then it van - ish - es a - way.
Truth is stead-fast, sure and fast, Cer - tain to pre - vail at last.

COATES' COLL.

Ex. 131.



Ex. 132.



Ex. 133.



Ex. 134.



Ex. 135.



Ex. 136.



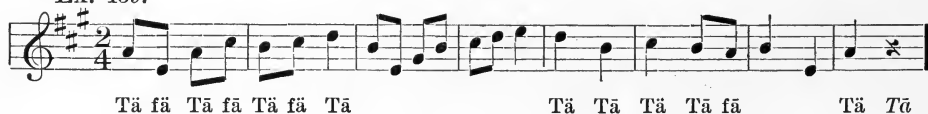
Ex. 137.



Ex. 138.

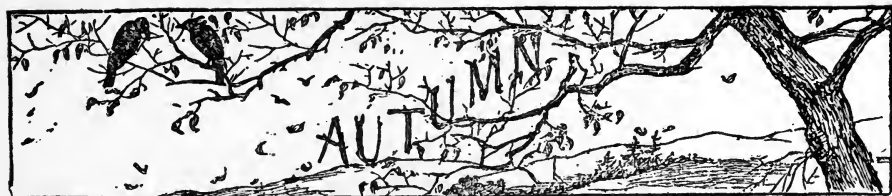


Ex. 139.



Ex. 140.



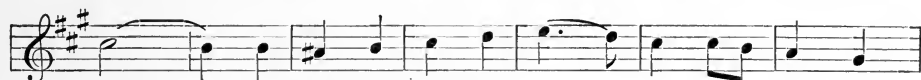


NO. 13.

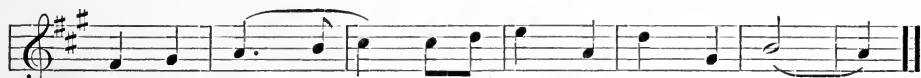
116 = ♩



1. The flow - ers all are fad - ing, Their sweets are ri - fled
 2. The bee hath ceased its wing - ing To flowers at ear - ly
 3. The har - vest now is gath - ered, Pro - tect - ed from the



now; . . And night sends forth her shad - ing A - long the
 morn; . . The birds have ceased their sing - ing, Sheafed is the
 clime; . . The leaves are seared and with - ered, That late shone



moun-tain brow; . . . A - long the moun - tain brow. . .
 gold - en corn; . . . Sheafed is the gold - en corn. . .
 in their prime; . . . That late shone in their prime. . .

T. J. OUSELEY.

Ex. 141.

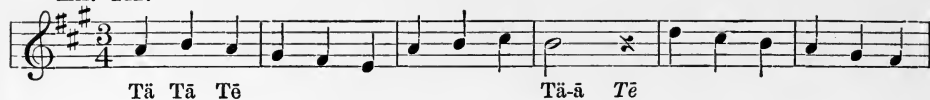


Tā Tā fā Tā fā Tā Tā Tā

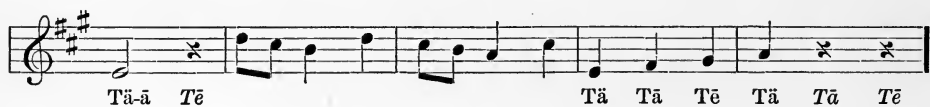
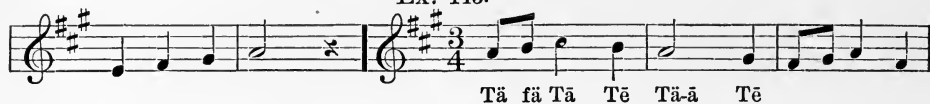


Tā fā Tā fā Tā Tā Tā Tā

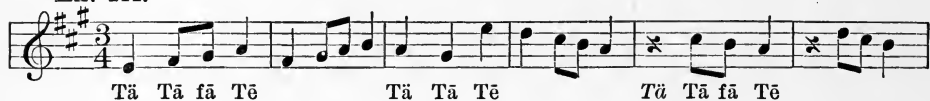
Ex. 142.



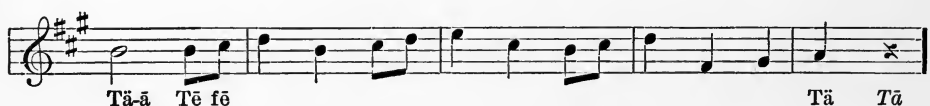
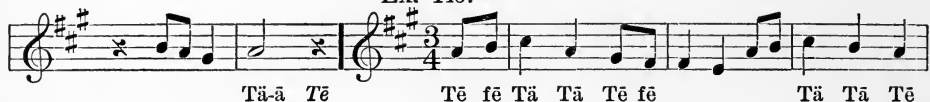
Ex. 143.



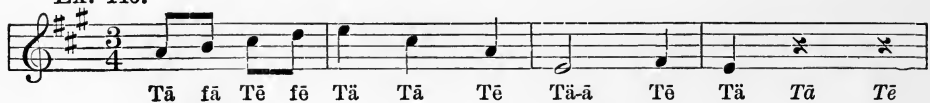
Ex. 144.



Ex. 145.



Ex. 146.



Ex. 147.

Tē fē Tā fā Tā fā Tē fē Tā Tā Tē fē

Tā Tā Tē Tā-a-e-ā Tā

Ex. 148.

Tā-ā Tē Tā Tā Tē Tā Tā Tē

Ex. 149.

Tā-ā Tē Tā Tā fā Tē fē Tā-ā Tē

Tā-ā Tē Tā fā Tā Tē

Ex. 150.

Tā Tā Tō Tē rē lē Tā Tā Tō Tē Tā Tā Tō Tē Tā-ā fā Tō Tē

Ex. 151.

Tā Tā fā Tō Tē fē Tā Tā Tō-ē Tā Tā fā Tō-ē

Ex. 152.

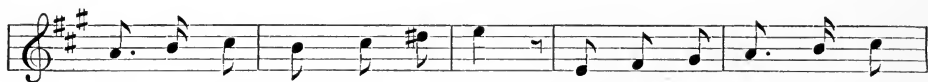
Tā-ā-ō Tē Tā-ā fā Tō fō Tē fē Tā-ā Tō-ē

No. 14.

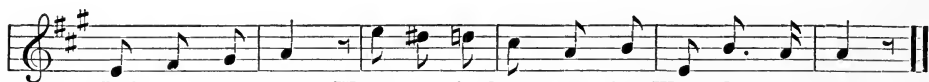
THE BREEZE.

120 = 

1. Where does the breeze come from That lifts your hair, La - den with
2. Up on some moun - tain - top, Fro - zen and drear, It, 'mid a
3. Then flew the pleas - ant wind O - ver the sea, Catch - ing, at
4. Where birds their o - pen nests In or - chards build, Then past the
5. Where does it die at last? No - bod - y knows, Wheth - er in



thous - and songs Learned ev - ery - where? E'en while it fans your cheek,
 hun - dred snows Grew keen and clear; Sucked in - to i - cy caves,
 ev - ery bound, Wild min - strel - sy; O'er beds of gar - den flowers
 old church tower, With swal - lows filled, Lift - ing the haw - thorn leaf,
 des - ert wastes, Or Arc - tic snows, What if it nev - er dies,



Lo! it is past; Where was it born at first, Where dies at last?
 Dashed on the rock, It felt the light - ning's spear, The earthquake's shock.
 Faint with per - fume, On thro' the sol - emn shades Of wood - land gloom.
 Start - ling the hare, Sure - ly the light - some breeze Strays ev - ery - where!
 But flits a - long, Add - ing each new sur - prise Un - to its song?

MRS. ANDERSON.

Ex. 153.



Tē fē Tā fā Tā fā Tō fō Tē fē Tā-ā fā Tō Tē fē

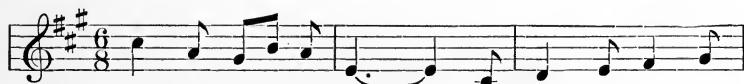


Tā-ā fā Tō

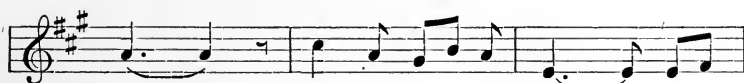
No. 15.

GIVE.

72 = ♩.

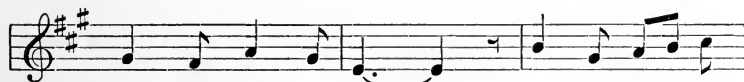


1. See the riv - ers flow - ing Down-ward to the
2. Watch the prince-ly flow - ers Their rich fra-grance
3. Give thy heart's best treas - ures! From fair na-ture



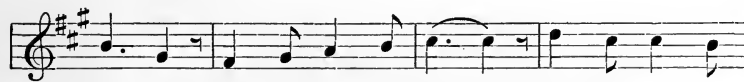
sea,
spread,
learn;

Pour - ing all their treas - ures
Load the air with per - fumes,
Give thy love—and ask not,



Boun - ti - ful and free.
From their beau - ty shed;
Wait not a re - turn!

Yet to help their
Yet their lav - ish
And the more thou



giv - ing, Hid - den springs a - rise; Or, if need be,
spend - ing Leaves them not in dearth, With fresh life re -
spend - est From thy lit - tle store, With a dou - ble



show - ers Feed them from the skies.
plen - ished From their moth - er earth!
boun - ty God will give thee more.

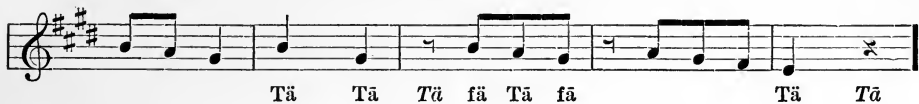
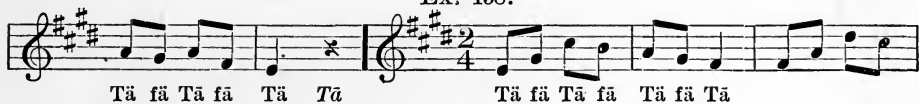
HOUSEHOLD WORDS.



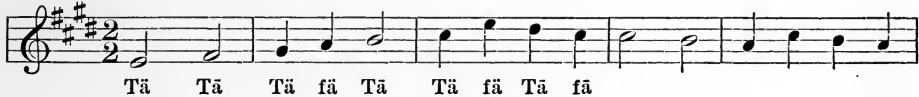
Ex. 157.



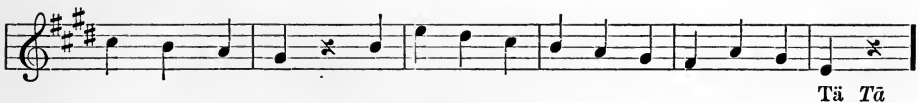
Ex. 158.



Ex. 159.



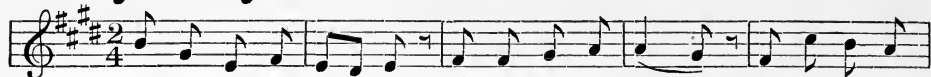
Ex. 160.



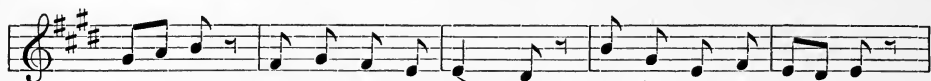
Ex. 161.



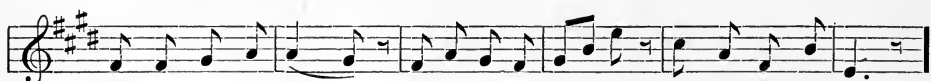
NO. 17. IF I WERE A SUNBEAM.

63 =  OR 126 = 

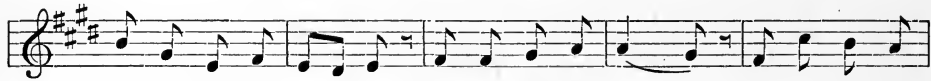
If I were a sun-beam, I know what I'd do; I would seek white



li - lies Rain-y wood-lands through. I would steal a - mong them,



Soft-est light I'd shed, Un-til ev-ery li - ly Raised its drooping head.



"If I were a sun-beam, I know where I'd go; In - to low-liest



hov - els, Dark with want and woe; Till sad hearts looked up - ward,



I would shine and shine; Then they'd think of heav-en, Their sweet home and mine."

LUCY LARCOM.

Ex. 162.



Tä fä Tä fä Tē fē Tā-ā fā Tē

Tā-ā Tē



Ex. 163.



Ex. 164.



Ex. 165.



Ex. 166.



Ex. 167.





NO. 18.

THE BLUE-BIRD.

126 = 

I know the song that the blue - bird is sing - ing,

Out in the ap - ple-tree, where he is swing - ing.

Brave lit - tle fel - low! the skies may be drea - ry,—

Noth - ing cares he while his heart is so cheer - y, Hark! how the

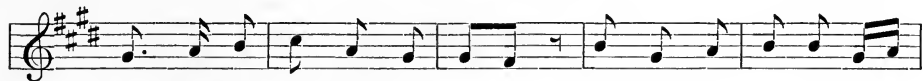
mu - sic leaps out from his throat! Hark! was there ev - er so

mer - ry a note? Lis - ten a - while, and you'll hear what he's

say - ing; Up in the ap - ple-tree swing - ing and sway - ing.



"Dear lit - tle blos - soms down un - der the snow, You must be



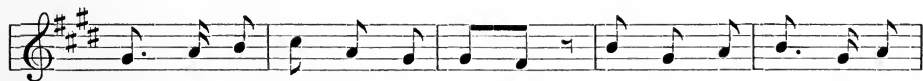
wea - ry of win - ter, I know; Hark! while I sing you a



mes - sage of cheer! Sum - mer is com - ing, and springtime is here!



"Dear lit - tle snow-drop! I pray you a - rise; Bright yel - low



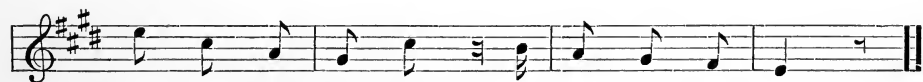
cro - cus! come o - pen your eyes; Sweet lit - tle vi - o - lets,



hid from the cold, Put on your man - tles of pur - ple and

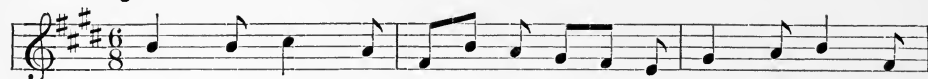


gold; Daf - fo - dils! daf - fo - dils! say, do you hear?

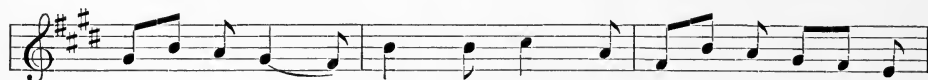


Sum - mer is com - ing! and spring - time is here!"

NO. 19. THE HEAVENLY FATHER.

112 = 

1. Can you count the stars that bright - ly Twin - kle in the
 2. Do you know how man - y chil - dren Rise each morn - ing,



mid - night sky? Can you count the clouds so light - ly
 blithe and gay? Can you count the lit - tle voic - es



O'er the mead - ows float - ing by? God the Lord doth mark their num - ber
 Sing - ing sweet - ly day by day? God hears all the lit - tle voic - es,—



With his eyes, that nev - er slum - ber; He hath made them, ev - 'ry one.
 In their in - fant songs re - joic - es; He doth love them, ev - 'ry one.

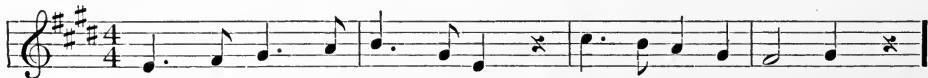
GERMAN, TR. BY DULCKEN.

Ex. 168.



Tē Tā-ā Tō Tē Tā Tā Tō - ē - ā Tā Tō Tē Tā-ā Tō

Ex. 169.



Tā-ā fā Tō-ē fē Tā-ā fā Tō Tē Tā-ā fā Tō Tē Tā-ā Tō Tē

NO. 20. WHEN THE MERRY LARK DOTH GILD:



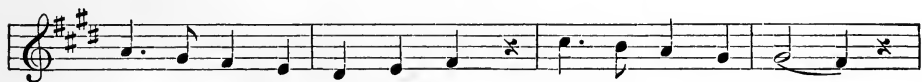
1. When the mer - ry lark doth gild . . With his song the sum - mer hours,
- 2 Now from off the ash - y stone The chil - ly mid-night crick-et cri - eth,
3. Yet, be mer - ry; all a - round . . Is through one vast change re-volv-ing;



And their nests the swal-lows build In the roofs and tops of tow - ers,
And all mer - ry birds are flown, And our dream of pleas-ure di - eth;
E - ven Night, who late-ly frowned, Is in pal - er dawn dis - solv - ing.



And the gold - en broom-flower burns All a - bout the waste,
Now the once blue laugh - ing sky Sad-dens in - to gray,
Earth will burst her fet - ters strange, And in Spring grow free;



And the maid - en May re - turns With a pret - ty haste,
And the froz - en riv - ers sigh, Pin - ing all a - way!
All things in the world will change, Save my love for thee!



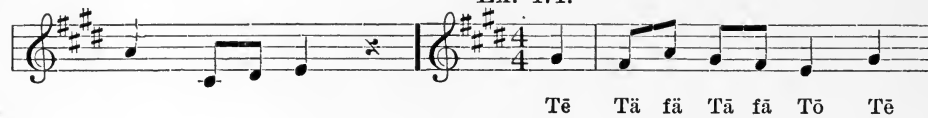
Then, how mer - ry are the times! The Sum-mer times! the Spring times!
Now how sol - emn are the times! The Win - ter times! the Night times!
Singing then, hope-ful are all times — Win - ter, Sum-mer, Spring times!

BARRY CORNWALL.

Ex. 170.



Ex. 171.



Ex. 172.



Ex. 173.





Ex. 174.



Ex. 175.



No. 21. FIELD FLOWERS.

76 =  OR 152 = 



1. Field flowers, sweet field flowers, Fai-ries of the spring,
2. Field flowers, sweet field flowers, Ev-erywhere they come,



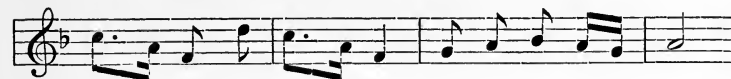
On - ly those who love them, Know the joy they bring.
Where - so - e'er un - seek - ing You may chance to roam,



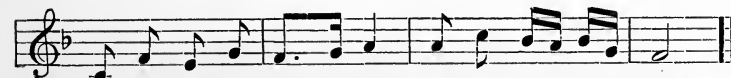
Love can but dis - cov - er, With their beau-ty worth,
With their smiles to meet us On each path of ours,



Jew - el - ling all o - ver All the bright green earth,
All un - sought to greet us, Come the sweet field flowers,



Field flowers, sweet field flowers, Fai-ries of the spring,
Field flowers, sweet field flowers, Fai-ries of the spring,



On - ly those who love them, Know the joy they bring.
On - ly those who love them, Know the joy they bring.



Ex. 176.

Tä Tä rä lä Tä Tä Tä-ä-ä nā Tä-ä-ä nā Tä Tä

Tä Tä

Ex. 177.

Tä fā Tä fā Tä Tä Tä Tä

Tä fā Tä fā nā Tä-ä-ä nā Tä

Ex. 178.

Tē fē Tä Tä Tē Tä-ā fā Tē Tä-ā Tē Tä - ā fā Tē fē

Tä Tä

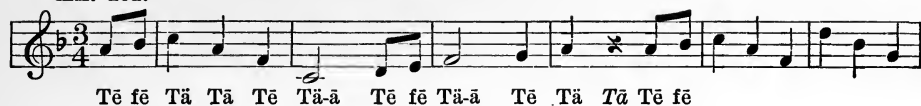
Ex. 179.

Tē zē fē nē Tä Tä Tē zē fē nē Tä Tä Tē Tä fā Tä

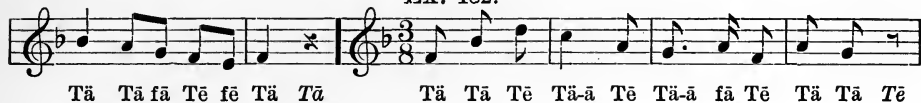
Ex. 180.

Tä-ä-ä nā Tä-ä-ä nā Tē-ē-ē nē Tä Tä Tē Tä Tä-ä-ä nā Tē-ē-ē nē Tä-ä Tē

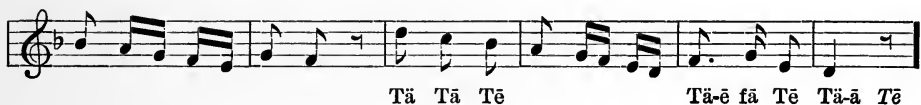
Ex. 181.



Ex. 182.



Ex. 183.



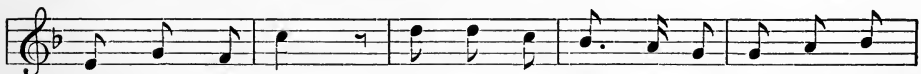
No. 22.

IF BUT A BIRD WERE I.

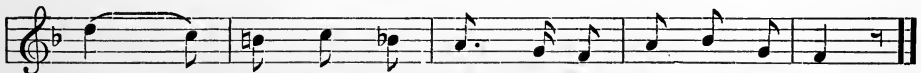
126 =



1. If but a bird were I, Hav - ing two wings to fly,
2. If but a star were I, Twin - kling in yon - der sky,



I'd fly to thee; But as I'm not a bird, Here I must
On thee I'd shine; Soon look - ing up would be Those eyes of



be— But as I'm not a bird, Here I must be.
thine— Soon look - ing up would be Those eyes of thine.

Ex. 184.



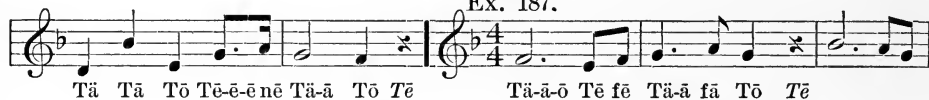
Ex. 185.



Ex. 186.



Ex. 187.



Ex. 188.



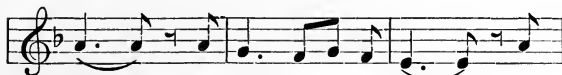
Ex. 189.



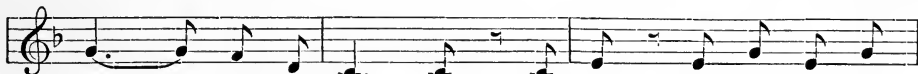
NO. 23. THE HONEY-BEE.

80 = ♩ .

A - wake, lit - tle mor - tals! No har - vest for



those Who waste their best hours In



sloth - ful re - pose. Come out - come out; to the



morn - ing All bright things be - long - And lis - ten a - while, and



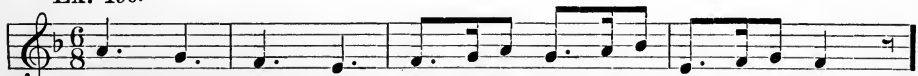
lis - ten a - while To the hon - ey bee's song, Mer - ri - ly sing - ing,



Bus - i - ly wing - ing, In - dus - try ev - er its own reward bringing.

COATES' COLL.

Ex. 190.



Tā-ā-ē Tō-ā-ē

Tā-ā fā Tē Tō-ā fā Tē Tā-ā fā Tē Tō-ā Tē

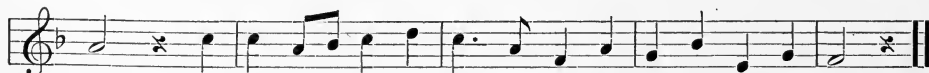


No. 24.

THE VIOLET.



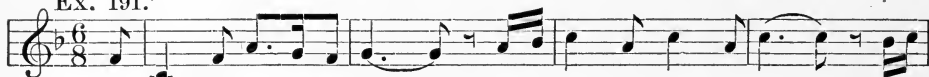
1. Down in a green and shad - y bed A mod - est vio - let
 2. And yet it was a love - ly flower, Its col - or bright and
 3. Yet thus it was con - tent to bloom, In mod - est tints ar -
 4. Then let me to the val - ley go, This pret - ty flower to



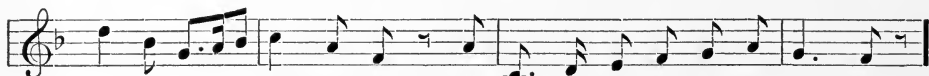
grew; Its stalk was bent, it hung its head, As if to hide from view.
 fair; It might have graced a ro - sy bower, In - stead of hid - ing there.
 rayed; And there dif - fused its sweet perfume With - in the si - lent shade.
 see, That I may al - so learn to grow In sweet hu - mil - i - ty.

JANE TAYLOR.

Ex. 191.



Tē Tā-ā Tē Tō-ā fā Tē Tā-ā ē-ō Tā Tē fē Tā-ā Tē Tō-ā Tē



Tā-ā Tē Tō Tā Tē Tā-ā fā Tē Tō Tā Tē Tā-ā ē Tō Tā

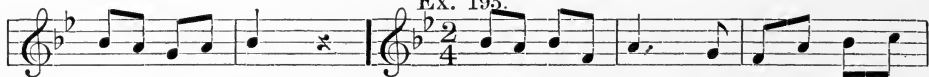
Ex. 192.



Tā Tā Tā Tā fā

Tā fā Tā fā

Ex. 193.



Tā Tā

Tā fā Tā fā Tā-ā fā



Tā fā Tā fā

Tā fā Tā

Tā Tā

No. 25.

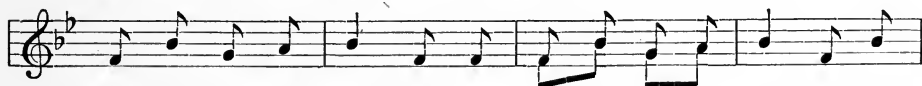
WISHING.



1. Ring—ting! ring—ting! I wish I were a Prim - rose, A
 2. Nay—stay! nay—stay! I wish I were a Elm tree, A
 3. Oh—no! oh—no! I wish I were a Rob - in, A
 4. Well—tell; well—tell; Where should I fly to, Where



bright yel - low Prim - rose, blowing in the spring! The
 great, lof - ty Elm tree, with green leaves gay! The
 Rob - in or a lit - tle Wren, eve - ry where to go; Through
 go to sleep in the dark wood or dell? Be -



stoop - ing boughs a - bove me, The wand'ring bee to love me, The
 winds would set them danc - ing The sun and moon-shine glance in, The
 for - est, field or gar - den, And ask no leave or par - don, Till
 fore a day was o - ver, Home comes the rov - er, For



fern and moss to creep a - cross, And the Elm tree for our king.
 birds would house a - mong the boughs, And sweet - ly sing.
 win - ter comes with i - cy thumbs To ruf - fle up our wing.
 moth - er's kiss, sweet - er this Than a - ny oth - er thing.

ALLINGHAM.

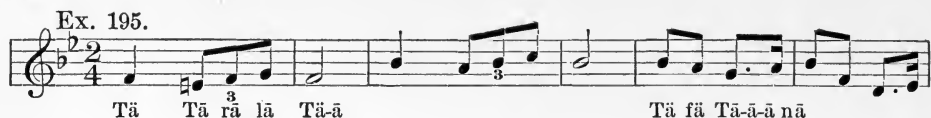
Ex. 194.



Tä-ä-ä nä Tä fä Tä fä Tä Tä fä Tä fä

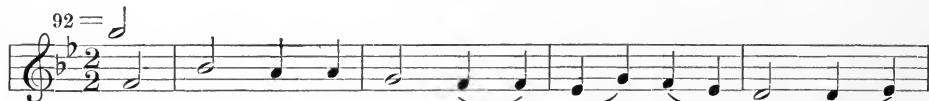


Tä Tä



NO. 26.

PERSEVERE.



1. The fish - er who draws in his net too soon, Won't
2. For if you would have your ! learn - ing stay, Be



have a - ny fish to sell; The child who shuts up its
pa - tient, don't learn too fast; The man who trav - els a



book too soon, Won't learn a - ny les - sons well.
mile each day, Will get round the world at last.

GERMAN, TR. BY DULCKEN.

No. 27. A SONG OF SPRING.

108 = 

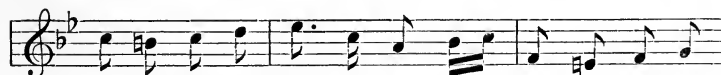
1. The skies are blue, the val - leys green, And
2. Come all who in the spring de - light, En -



lit - tle May-bells now are seen With cow-slips bloom-ing
joy the world and praise a - right The good-ness so pa -



gai - ly, With cow-slips bloom-ing gai - ly; And
ter - nal, The good-ness so pa - ter - nal, That



far and near The fields ap-pear In bright-er col-ors
clothes a - gain The hill and plain With leaves and blossoms



dai - ly, In bright - er col - ors dai - ly.
ver - nal, With leaves and blos - soms ver - nal

GERMAN.

Ex. 198.



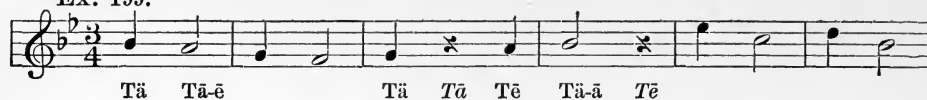
Tā fā Tā fā Tā fā Tā fā nā Tā fā nā Tā



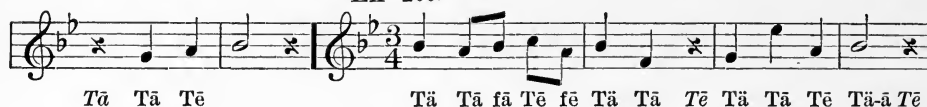
Tā Tā Tā Tā



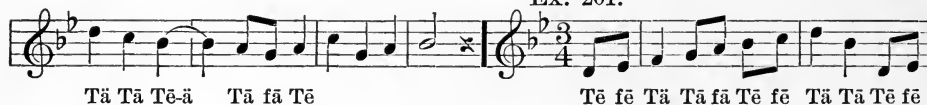
Ex. 199.



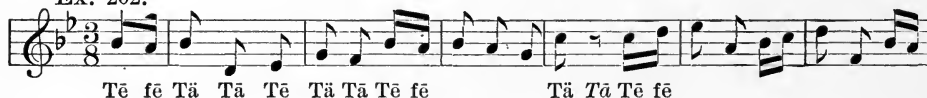
Ex. 200.



Ex. 201.



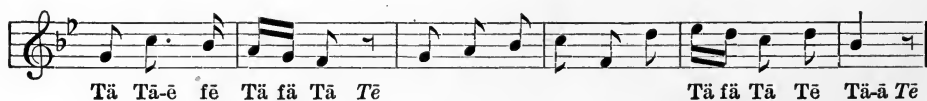
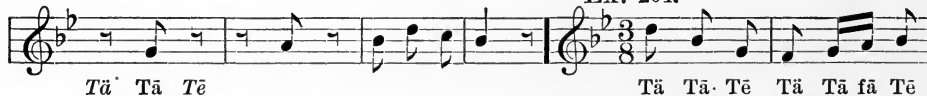
Ex. 202.



Ex. 203.

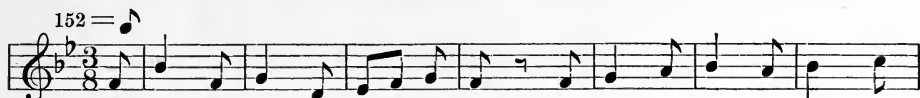


Ex. 204.

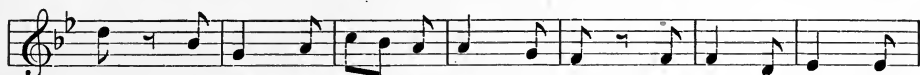


No. 28.

IT SNOWS.



1. It snows! it snows! from out the sky, The feath-ered flakes, how fast they
2. They're dan - cers in an air - y hall, That has no room to hold them
3. But now the wind comes whist-ling loud, To snatch and waft it, as a
4. To-mor-row will the storm be done; Then, out will come the gol - den



fly! Like lit - tle birds that don't know why They're on the chase, from
all; While some keep up and oth - ers fall, The at - oms shift, then,
cloud, Or gi - ant phan-tom in a shroud: It spreads! it curls! it
sun; And we shall see, up - on the run Be - fore his beams, in



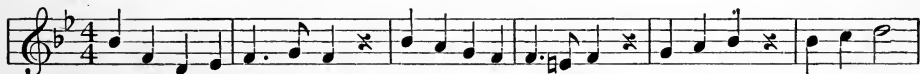
place to place, While nei - ther can the oth - er trace. It snows! it
thick and swift, They drive a - long to form the drift, That weav - ing
mounts! it whirls! At length a might - y wing un - furls! And then, a -
spark-ling streams, What now a cur - tain o'er him seems; And thus with



snows! a mer - ry play Is o'er us on this heav - y day.
up so daz - zling white, Is ris - ing like a wall of light.
way! but where, none knows, Or ev - er will— it snows! it snows!
life, it ev - er goes. 'Tis shade and shine! It snows! it snows!

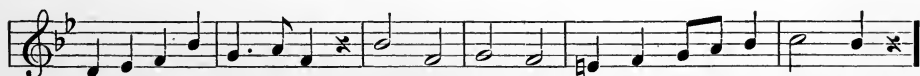
HANNAH F. GOULD.

Ex. 205.



Tä Tā Tō Tē Tā-ā fā Tō Tē

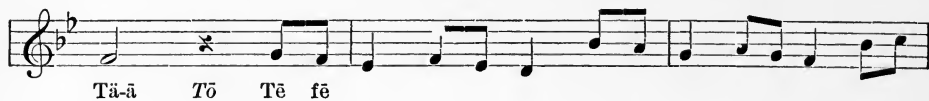
Tā Tā Tō Tē Tā Tā Tō-ē



Tā-ā Tō-ē

Tā Tā Tō fō Tē Tā-ā Tō Tē

Ex. 206.



Ex. 207.



Ex. 208.



Ex. 209.



No. 29.

NOW AND NEVER.

112 =

"What we al - ways put off do - ing, Clear - ly we shall

nev - er do; We shall reach what we en - deav - or,

If on *Now* we more re - ly; But in - to the

realms of *Nev - er* Leads the pi - lot *By - and - by*,

Leds the pi - lot *By - and - by*.

Ex. 210.

Tā-ā-ā nā Tā Tā-ā-ā nā Tā Tā Tā-ā fā

Ex. 211.

Tā Tā-ā-ā nā Tā fā Tā-ā

Tā-ā-ā nā Tā Tā Tā-ā-ā nā Tā Tā

Ex. 212.

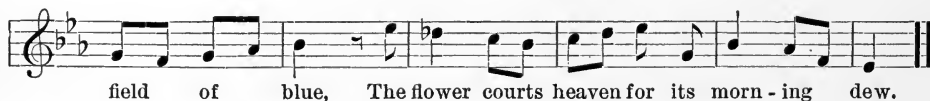
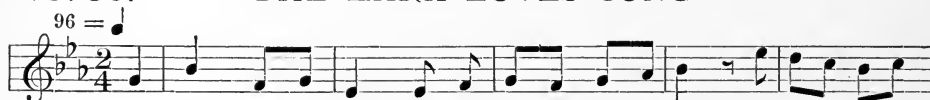


Ex. 213.

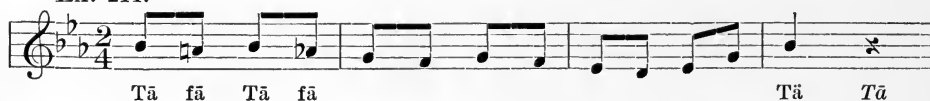


No. 30.

THE LARK LOVES SONG.



Ex. 214.



Ex. 215.



Ex. 216.



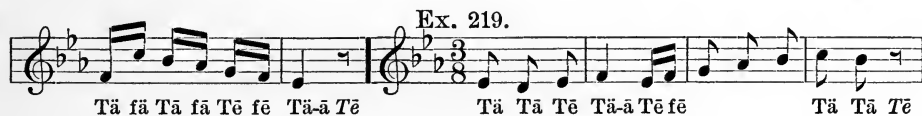
Ex. 217.



Ex. 218.



Ex. 219.



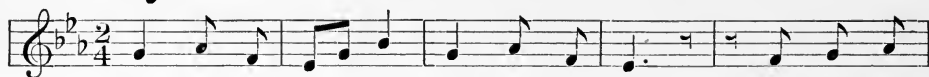
Ex. 220.



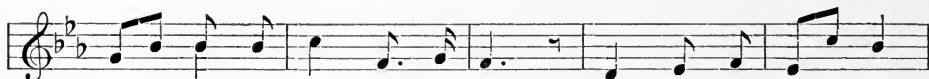
No. 31.

THE MILL.

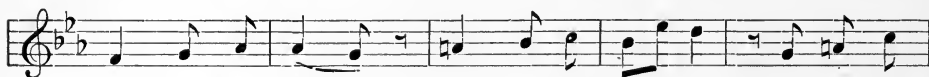
80 = ♩



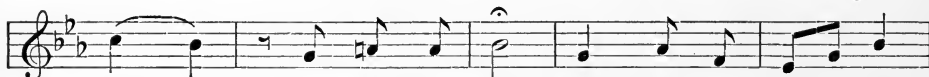
1. Wind - ing and grind - ing Round goes the mill; Wind - ing and
 2. Wind - ing and grind - ing Work through the day, Grief nev - er



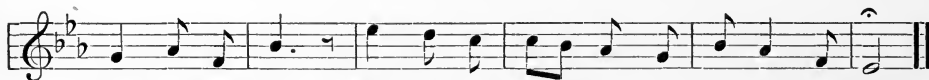
grind - ing Should nev - er stand still. Ask not if neigh - bor
 mind - ing, Grind it a - way! What though tears drop - ping,



Grind great or small; Spare not your la - bor, Grind *your* wheat
 Rust as they fall? Have no wheel stop - ping, Work com - forts



all, . . Grind *your* wheat all. Wind - ing and grind - ing,
 all, . . Work com - forts all. Wind - ing and grind - ing,



Round goes the mill; Wind - ing and grind - ing Should nev - er stand still.
 Round goes the mill; Wind - ing and grind - ing Should nev - er stand still.

MISS MULOCK.

Ex. 221.



Tā Tā Tē

Tā-ā Tē

Ex. 222.



Tā fā Tā fā

Tā Tā

NO. 32.

COME, LOVELY MAY.

76 = ♩.

Come, love - ly May, and gai - ly Be-deck a - gain the trees, And
 let the lit - tle vio - lets A - gain per - fume the breeze. Oh,
 how thy lit - tle vio - lets, Sweet May, I long to see; And
 'mid the spring-time ver - dure To walk a - gain with thee.

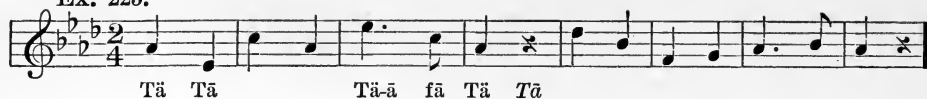
Ex. 223.

Tä-ä-ē Tō Tā Tē Tā-ā Tē Tō-ā Tē Tā-ā Tē Tō Tā Tē
 Tä-ä-ē Tō-ā Tē Tā Tā Tē Tō Tā Tē
 Tä-ä-ē Tō-ā Tē Tā - ā - ē - ō - ā Tē

Ex 224.

Tā Tē Tā Tā Tē Tō Tā Tē Tā-ā Tē Tō Tā Tē fē Tā-ā Tē fē Tō

Ex. 225.



Ex. 226.



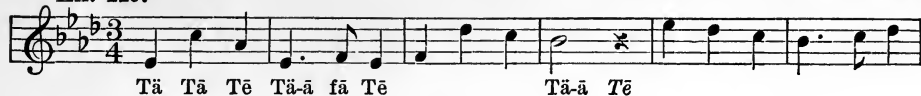
Ex. 227.



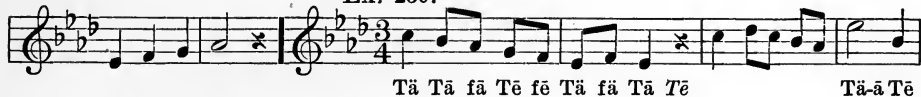
Ex. 228.



Ex. 229.



Ex. 230.



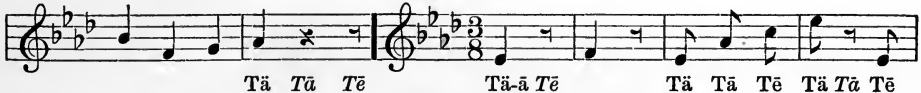
Ex. 231.



Ex. 232.



Ex. 233.



Ex. 234.



No. 33.

SPRING.—CUCKOO.

A musical staff in treble clef with key signature of three flats (B-flat, E-flat, A-flat) and time signature of 3/8. The melody consists of eighth notes and quarter notes. Above the first note, there is a tempo marking "144 =".

1. The bee is hum - ming in the sun, The yel - low cow - slip
2. "Cuck-oo, cuck-oo!" no oth - er note, She sings from day to
3. And whilst in know - ledge I re - joice, Which heaven-ly truth dis -

springs,	And hark! from yon - der wood - land's side,	A - gain the
day;	But I, though a poor cot - tage - girl,	Can work, and
plays;	Oh! let me still em - ploy my voice,	In my Re -

Measures 10-12: The melody concludes with a half note G4, a quarter note F#4, and a half note E4. The bass line consists of a half note D3, a quarter note C3, and a half note B2. The piece ends with a double bar line.

cuck - oo	sings!	A - gain	the cuck - oo	sings!
read, and	pray,	Can work,	and read, and	pray.
deem - er's	praise,	In my	Re-deem - er's	praise.

BOWLES.

Ex. 235.

[illegible]

Tē-ē-ē nē Tā Tā-ā-ā nā Tō Tē Tā-ā Tō Tē-ē-ē nē

Tä-ä Tō Tē-ē-ē nē Tä Tā-ā-ā nā Tō Tē-ē-ē nē

Tä Tā Tō Tē Tā-ā Tō

No. 34.

OLD WINTER.

152 = 

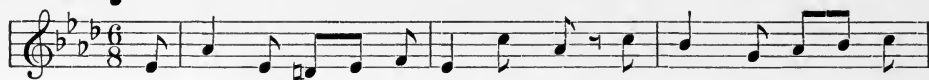
Old Win - ter comes blow - ing his clouds a - long, And
mer - ri - ly shak - ing each tree, And mer - ri - ly shak - ing each
tree; From morn-ing till night he will sing his song, Now
moan - ing and short, Now howl - ing and long; His
voice is loud, for his lungs are strong; A mer - ry old fel-low is
he, . . A mer - ry old fel - low is he. . . .

Ex. 236.

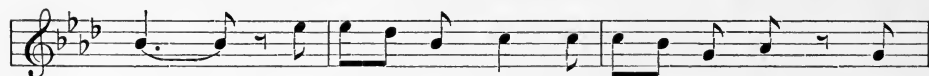
Tä Tä Tō Tē Tä-ā-ō-ē
Tä-ā Tō-ē Tä-ā Tō-ē

No. 35.

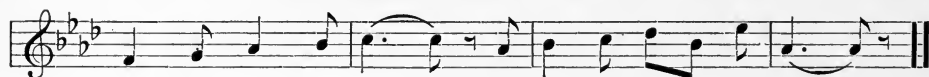
FLOWER DANCES.

84 = 

1. In May the val - ley li - lies ring, Their bells chime clear and
2. The blos - soms, gold and blue and white, Come quick - ly, one and
3. Then in a trice the li - lies play, While all to dance be -
4. Then sad - ly vexed is Mas - ter Frost, Down to the vale comes
5. Yet Frost has scarce - ly left the vale, When li - lies far and
6. I'll stay no long - er in the house, The li - lies call me



sweet;	They cry, "Come forth, ye flower - ets all,	And
all;	The speed - well, the for - get - me - not,	The
gin;	The moon looks on with friend - ly smile,	And
he;	Li - lies play dance - ing tunes no more,	The
near	Call quick - ly to the Spring - tide feast;	Their
too.	Sweet flower - ets, dance - ing out - of - doors,	I



dance with twink - ling feet."
 vio - lets hear the call.
 takes great joy there-in.
 pret - ty blos - soms flee.
 bells ring doub - ly clear.
 come to dance with you.

And dance with twink - ling feet."
 The vio - lets hear the call,
 And takes great joy there-in.
 The pret - ty blos - soms flee.
 Their bells ring doub - ly clear.
 I come to dance with you.

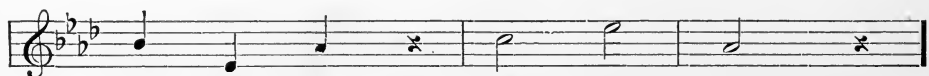
GERMAN, TR. BY MRS. ANDERSON.

Ex. 237.



Tē fē Tā Tā Tō Tē fē

Tā Tā fā Tō Tē fē

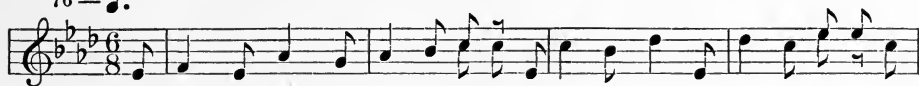


Tā Tā Tō Tē Tā-ā Tō-ē Tā-ā Tō

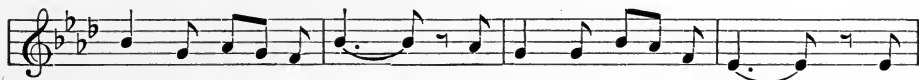
NO. 36.

THE VIOLET.

76 = ♩.



1. I love all things the sea-sons bring, All buds that start, all birds that sing, All
2. I love, how much I love the rose, On whose soft lips the south wind blows, In
3. She comes, the first, the fair-est thing That heaven upon the earth doth fling, Ere
4. What modest thoughts the Violet teaches, What gracious boons the Violet preaches, Bright



leaves from white to jet;	All leaves from white to jet;	All
pret - ty, am - ous threat;	In pret - ty, am - ous threat;	The
Win - ter's star has set.	Ere Win - ter's star has set;	She
maid - en, ne'er for - get!	Bright maid - en, ne'er for - get!	But



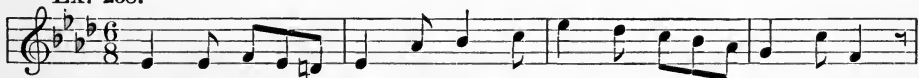
the sweet words that sum - mer sends, When she re - calls her flow - ery friends, But
 li - ly, pal - er than the moon, The o - dorous, wondrous world of June, Yet
 dwells be - hind her leaf - y screen, And gives, as an - gels give, un - seen, So,
 learn, and love, and so de - part, And sing thou with thy wis - er heart, "Long



chief—the Vi - o - let!	But chief—the Vi - o - let!
more—the Vi - o - let!	Yet more—the Vi - o - let!
love—the Vi - o - let!	So, love—the Vi - o - let!
live the Vi - o - let!"	"Long live the Vi - o - let!"

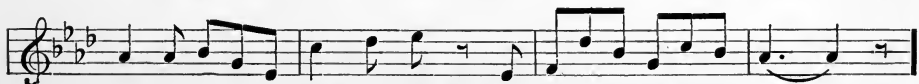
BARRY CORNWALL.

Ex. 238.



Tā-ā Tē Tō Tā Tē Tā-ā Tē Tō-ā Tē

Tā-ā Tē Tō-ā Tē

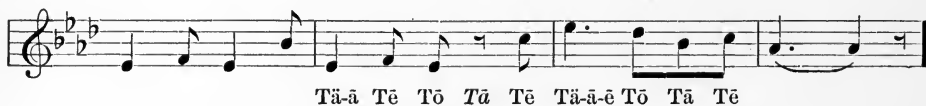


Tā-ā Tē Tō Tā Tē Tā Tā Tē Tō Tā Tē Tā-ā-ē-ō-ā Tē

Ex. 239.



Ex. 240.



Ex. 241.



Ex. 242.



Ex. 243.

Ex. 244.

Ex. 245.



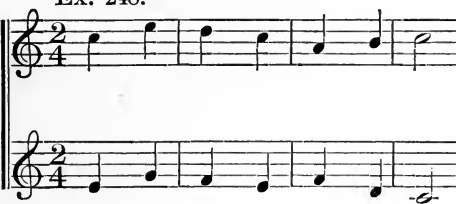
Ex. 246.



Ex. 247.



Ex. 248.

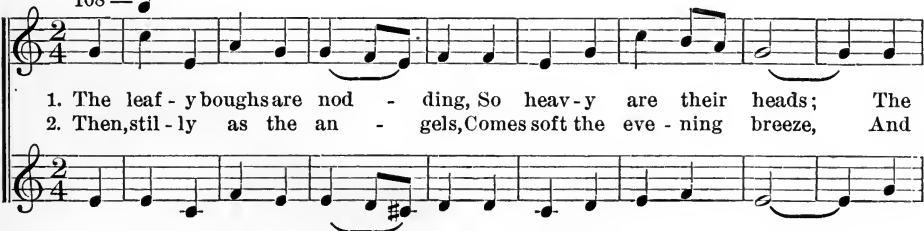


Ex. 249.

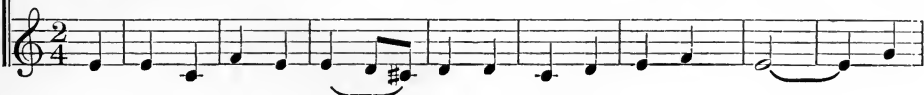


NO. 37. THE LEAFY BOUGHS ARE NODDING.

108 =



1. The leaf - y boughs are nod - ding, So heav - y are their heads; The
 2. Then, stil - ly as the an - gels, Comes soft the eve - ning breeze, And



wea - ry flowers are twink - ling, And wink - ing in their beds.
 rocks to sleep the flow - ers, To sleep rocks all the trees.



GERMAN, TR. BY MRS. ANDERSON.

Ex. 250.



Ex. 251.



Ex. 252.



Ex. 253.

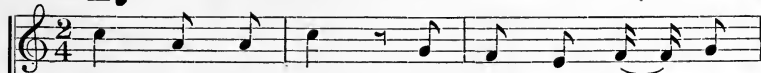


Ex. 254.

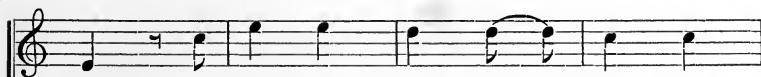
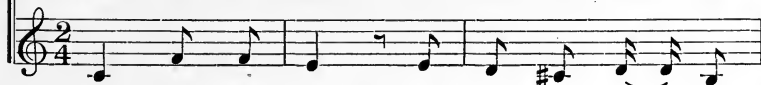


NO. 38.

SLEEP, BABY, SLEEP.

88 = 

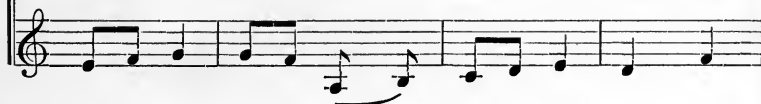
1. Sleep, ba - by, sleep! Thy fa - ther's watching the
 2. Sleep, ba - by, sleep! The large stars are the
 3. Sleep, ba - by, sleep! A - way to tend the



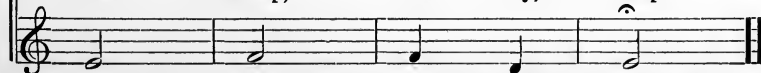
sheep, Thy moth - er's shak - ing the dream - land
 sheep, The lit - tle stars are the lambs, I
 sheep, A - way, thou sheep - dog fierce and



tree, And down drops a lit - tle dream for
 guess, The bright moon is the shep - herd -
 wild, And do not harm my sleep - ing



thee. Sleep, ba - by, sleep!
 ess. Sleep, ba - by, sleep!
 child. Sleep, ba - by, sleep!



GERMAN, TR. BY ELIZABETH PRENTISS.



Ex. 255.



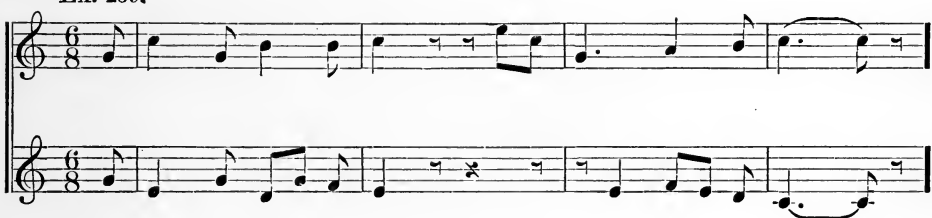
Ex. 256.



Ex. 258.



Ex. 259.



Ex. 260.

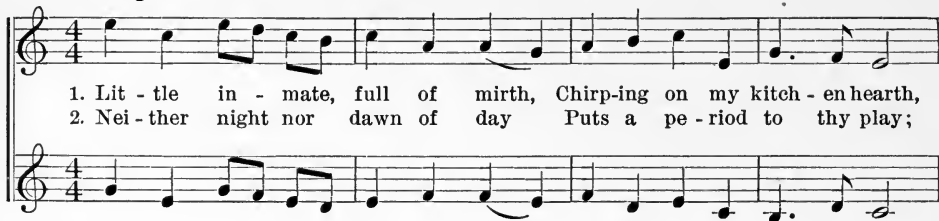


Ex. 261.



NO. 39.

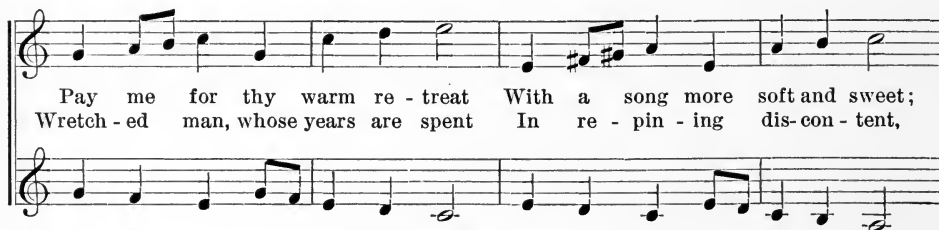
THE CRICKET.

116 = 


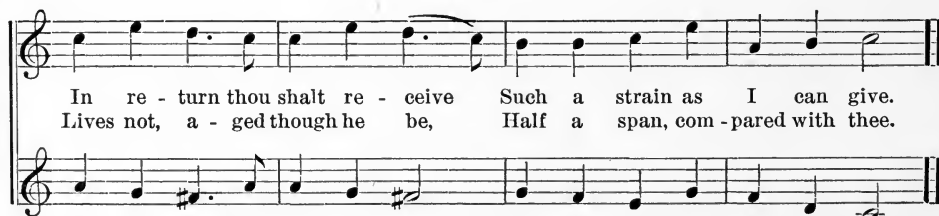
1. Lit - tle in - mate, full of mirth, Chirp-ing on my kitch - en hearth,
2. Nei - ther night nor dawn of day Puts a pe - riod to thy play;



Where-so - e'er be thine a - bode, Al - ways har - bin - ger of good.
Sing then and ex - tend thy span Far be - yond the date of man.



Pay me for thy warm re - treat With a song more soft and sweet;
Wretch - ed man, whose years are spent In re - pin - ing dis-con - tent,



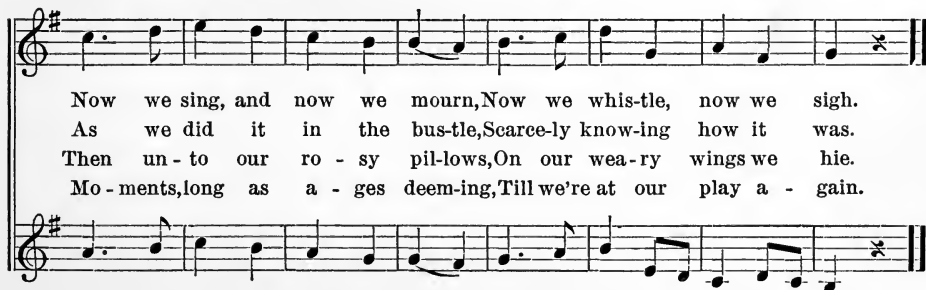
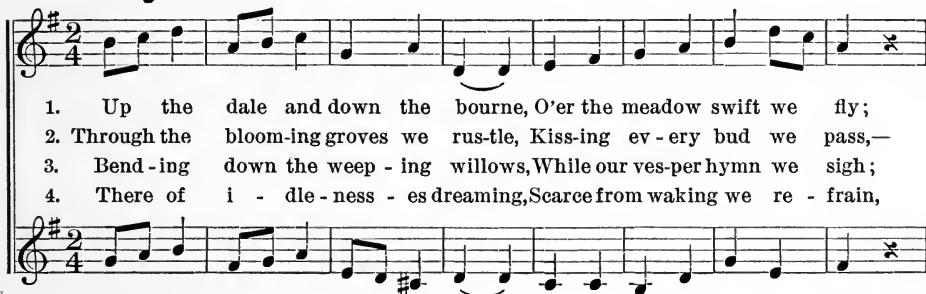
In re - turn thou shalt re - ceive Such a strain as I can give.
Lives not, a - ged though he be, Half a span, com - pared with thee.

Ex. 262.



No. 49. SONG OF THE SUMMER WINDS.

120 =



GEORGE DARLEY.

Ex. 263.



Ex. 264.



Ex. 265.



Ex. 266.





NO. 41.

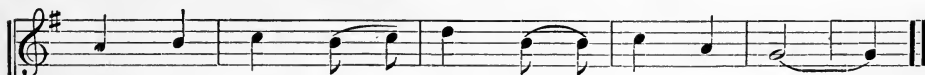
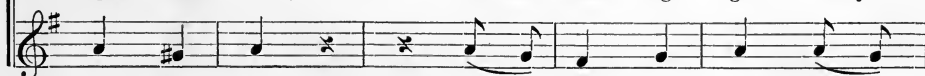
116 = ♩



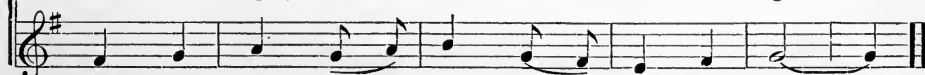
1. In the sum - mer night, When the moon shines bright, And the air is
2. From the pale blue bell, In the for - est dell, From the wa - ter -
3. With mirth and glee, And min - strel - sy, Their rev - els
4. And round and round, On the moss - y ground, They dance with



calm and still,	The fair - ies wake By
li - ly's cup;	And from sweet re - pose In the
they re - new;	The feast they eat Is
might and main;	But at morn - ing's light They



stream and lake,	In val - ley and on hill. . . .
fra - grant rose,	The ti - ny fays spring up. . . .
hon - ey sweet,	And they quaff the glls - tening dew. . . .
flee from sight,	And hide in the flowers a - gain. . . .



Ex. 267.

The first system of the musical score consists of two staves in 4/4 time, both with a key signature of one sharp (F#). The melody is written on the upper staff, and the accompaniment on the lower staff. The melody begins with a quarter note G4, followed by a quarter note A4, a quarter note B4, and a quarter note C5. The accompaniment begins with a quarter note G3, followed by a quarter note A3, a quarter note B3, and a quarter note C4. The system ends with a double bar line.

Ex. 268.

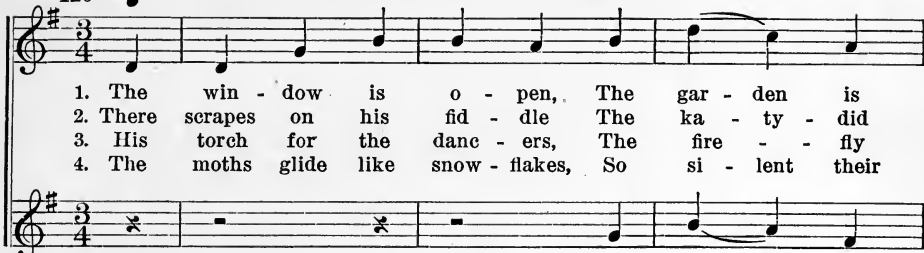
The first system of the musical score consists of two staves. Both staves are in the treble clef, with a key signature of one sharp (F#) and a time signature of 3/4. The melody is written on the upper staff, and the accompaniment is on the lower staff. The melody begins with a quarter note G4, followed by a quarter note A4, and a quarter note B4. The accompaniment begins with a quarter note G3, followed by a quarter note A3, and a quarter note B3. The melody continues with a quarter note C5, followed by a quarter note B4, and a quarter note A4. The accompaniment continues with a quarter note G3, followed by a quarter note A3, and a quarter note B3. The melody ends with a quarter note G4, followed by a quarter note A4, and a quarter note B4. The accompaniment ends with a quarter note G3, followed by a quarter note A3, and a quarter note B3.

Ex. 269.

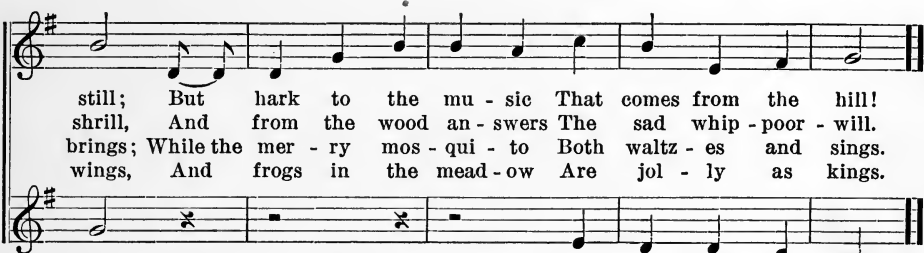
The image shows a musical score for the song "The Rose Tree". It consists of four staves. The first two staves are for the vocal melody, and the last two are for the piano accompaniment. The key signature is one sharp (F#), and the time signature is 3/4. The melody is written in a soprano and alto clef, and the piano part is written in a treble and bass clef. The melody is a simple, folk-like tune, and the piano part provides a harmonic accompaniment. The score is written in a clear, legible style, with notes and rests clearly marked. The lyrics "The Rose Tree" are written below the piano part.

NO. 42.

EVENING MUSIC.

126 = 


1. The win - dow is o - pen, The gar - den is
2. There scrapes on his fid - dle The ka - ty - did
3. His torch for the danc - ers, The fire - - fly
4. The moths glide like snow - flakes, So si - lent their



still; But hark to the mu - sic That comes from the hill!
shrill, And from the wood an - swers The sad whip - poor - will.
brings; While the mer - ry mos - qui - to Both waltz - es and sings.
wings, And frogs in the mead - ow Are jol - ly as kings.

MRS. ANDERSON,

Ex. 270.



Ex. 271.



Ex. 272.



Ex. 273.



Ex. 274.



Ex. 275.



Ex. 276.



Ex. 277.





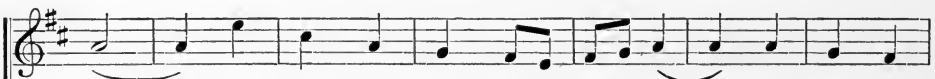
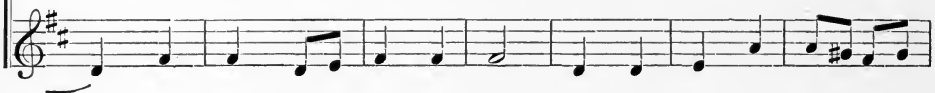
NO. 43.

120 = 

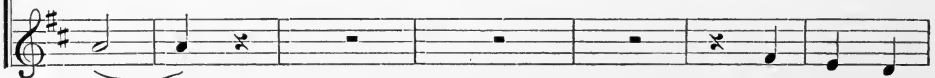
1. A thous - and times we hail thee, Thou love - ly ru - ral scene;
 2. At ear - ly morn's a - wak - ing, The tune - ful, glad-some lay,



Thy groves and fields and wood - lands, Thy garb of cheer - ful
 By na - ture's cho - rus chant - ed, Be - gins the wel - come



green. How pure thy crys - tal foun - tains, How clear thy
 day. And midst the sun's bright glow - ing, Till eve - ning's



purl - ing rills, How sweet the tuft - ed flow - ers That blos - som
dew - y fall, In tones of mel - low sweet - ness These feathered

on thy hills! That blos - som on thy hills! Thy
war - blers call; These feath - ered war - blers call; No

scene of blush - ing beau - ty My heart with pleas - ure fills. Thy
pal - ace knowssuch pleas - ure; No spa - cious, gild - ed hall. No

scene of blush - ing beau - ty My heart with pleas - ure fills.
pal - ace knowssuch pleas - ure; No spa - cious, gild - ed hall.

Ex. 278.



NO. 44. DREAM KISSES.

132 = 

1. Who is that kiss-ing our ba - by,
2. For if you lis - ten, you'll hear her,
3. Yet see those two pur - ple pan - sies,
4. Look at their queer lit - tle fac - es,

Fast a - sleep in her bed?
 Kiss-ing so soft and light;
 Ly - ing close to her ear;
 How like ba - bies they seem;

Some lit - tle dream-an - gel,
 When there is no - bod - y
 She told them fun - ni - est
 May be they crept from their

may be, Hov - er - ing o - - ver - head.
 near her, All a - lone in the night.
 fan - cies, Think - ing that they could hear.
 pla - ces, Kissed her soft in her dream.

MRS. ANDERSON.

Ex. 281.

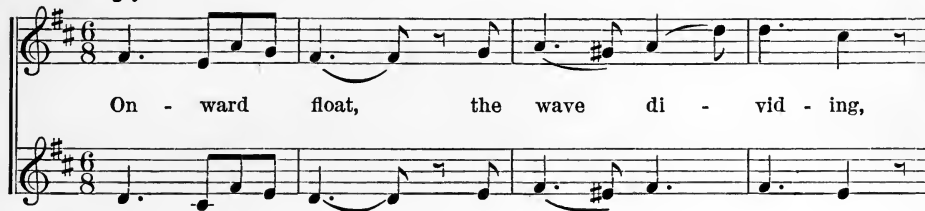
The musical score for 'The Rose Tree' is presented in two systems. Each system consists of two staves, both in treble clef with a key signature of one sharp (F#) and a time signature of 6/8. The melody is written on the upper staff, and the accompaniment is on the lower staff. The first system contains the first two lines of the song, and the second system contains the next two lines. The melody features a mix of eighth and sixteenth notes, often beamed together, and includes some rests. The accompaniment provides a steady rhythmic foundation with eighth and sixteenth notes, and occasional rests.

Ex. 282.

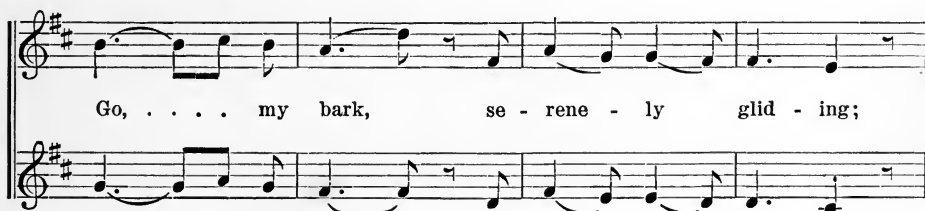
The image displays a musical score for the song "The Rose Tree". It consists of two systems of staves. The first system has two staves: the top staff is for the vocal melody in treble clef with a key signature of one sharp (F#), and the bottom staff is for the piano accompaniment in treble clef with a 6/8 time signature. The second system also has two staves, continuing the vocal melody and piano accompaniment. The piano part features a repeating eighth-note accompaniment pattern. The lyrics "The Rose Tree" are written below the first system, and "The Rose Tree" is written below the second system.

No. 45.

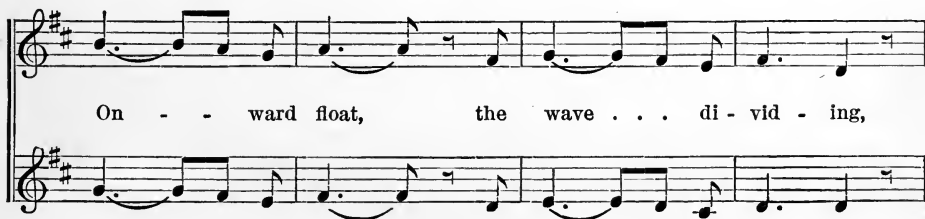
ONWARD FLOAT.

66 = .


On - ward float, the wave di - vid - ing,



Go, . . . my bark, se - rene - ly glid - ing;



On - - ward float, the wave . . . di - vid - ing,



Go, . . . my bark, se - rene - - ly glid - ing.

Ex. 283.



Ex. 284.



Ex. 285.



No. 46.

THE FOUR SEASONS.

♩ = 88



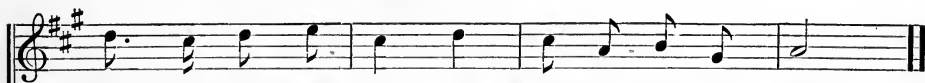
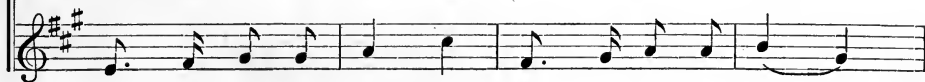
1. Birds are in the wood - land, buds are on the tree,
 2. Fruits are ripe in Au - tumn, leaves are sere and red;



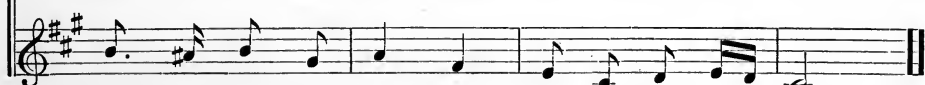
Mer - ry Spring is com - ing, open the pane and see.
 Then we glean the corn - field, thank - ing God for bread.



Then come sport - ive breez - es, fields with flowers are gay,
 Then at last comes Win - ter, fields are cold and lorn,
 3. Thus as years roll on - ward, mer - ri - ly we sing,



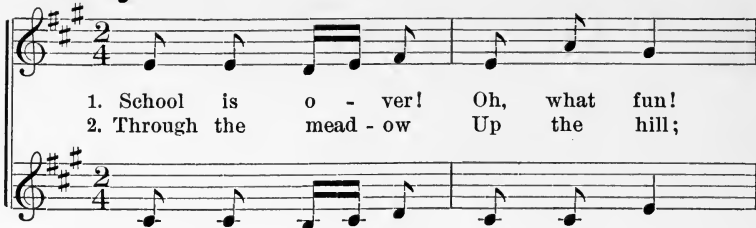
In the woods we're sing - ing, through the Sum - mer day.
 But there's hap - py Christ - mas, when our Lord was born.
 Thank - ful for the bless - ings all the sea - sons bring.



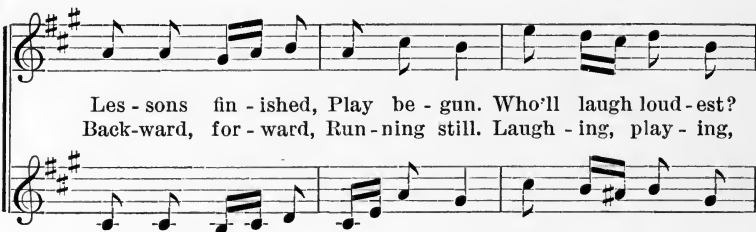
GERMAN, TR. BY DULCKEN.

No. 47.

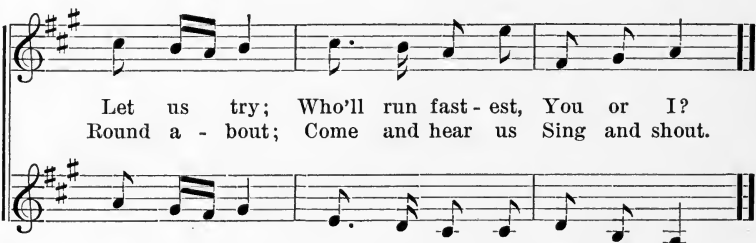
SCHOOL IS OVER!

84 = 


1. School is o - ver! Oh, what fun!
2. Through the mead - ow Up the hill;



Les - sons fin - ished, Play be - gun. Who'll laugh loud - est?
Back - ward, for - ward, Run - ning still. Laugh - ing, play - ing,



Let us try; Who'll run fast - est, You or I?
Round a - bout; Come and hear us Sing and shout.

FROM "UNDER THE WINDOW."

Ex. 286.






Ex. 287.



Ex. 288.



Ex. 289.



Ex. 290.



Ex. 291.

The first system of the musical score consists of two staves. Both staves are in the treble clef, with a key signature of two sharps (F# and C#) and a 4/4 time signature. The melody is written on the top staff, and the accompaniment is on the bottom staff. The melody begins with a quarter note G4, followed by quarter notes A4, B4, and C5, then a dotted quarter note B4, and a half note A4. The accompaniment begins with a quarter note G3, followed by quarter notes A3, B3, and C4, then a dotted quarter note B3, and a half note A3. The system ends with a double bar line and repeat dots.

Ex. 292.

A musical score for the song 'The Rose Tree'. It consists of two staves, both in treble clef, with a key signature of two sharps (F# and C#) and a 6/8 time signature. The melody is written on the top staff, and the accompaniment is on the bottom staff. The music features a mix of eighth and sixteenth notes, with some rests and a final measure containing a whole note chord.

Ex. 293.

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first line of music, and the second system contains the second line. Both staves are in treble clef with a key signature of two sharps (F# and C#). The melody is written in a simple, folk-like style with eighth and quarter notes, and rests. The lyrics 'The Rose Tree' are written below the first staff, and 'The Rose Tree' is written below the second staff.

Ex. 294.

The first system of the musical score consists of two staves. Both staves are in the treble clef, with a key signature of two sharps (F# and C#) and a time signature of 4/4. The melody is written on the upper staff, and the accompaniment is on the lower staff. The melody begins with a quarter note G4, followed by a quarter note A4, a quarter note B4, and a quarter note A4. The accompaniment begins with a quarter note G3, followed by a quarter note A3, a quarter note B3, and a quarter note A3. Both staves end with a double bar line.

No. 48.

MAY SONG.

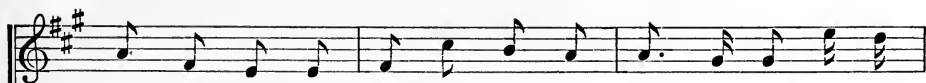
76 = ♩

Hail! all hail! Thou mer - ry month of May! We will

has - ten to the woods a - way, And scent the flowers so sweet and gay.

Haste a - way! to hail the mer - ry May. Hark! hark!

hark! To hail the month of May, How the song - sters war - ble



on each spray! And we will be as blithe as they, Then a -



way, to hail the mer - ry May—The mer - ry, mer - ry,



May! Then a - way, to hail the mer - ry month of May.



Ex. 295.



Ex. 296.



Ex. 297.



Ex. 298.



Ex. 299.



Ex. 300.





No. 49.

FANCIES.

72

♩ OR 144 = ♩

1. I would be a cloud-let, Drift-ing o'er the blue, With its flee-cy
2. I would be a zeph-yr, Wan-der-ing at will, O'er the heathery

softness, And its chang-ing hue; When the morning shineth, Full of gold-en
moorland, Up the thy-my hill; Rust-ling thro' the green leaves, Rippling o'er the

rest, But when day de-clin-eth, In the glow-ing west,
brook, Steal-ing rar-est fra-grance From each flowery nook,

By the fad-ing sun-set kist In-to ten-der am-e-thyst.
And, at noontide, sleep-ing well, In the li-ly's nod-ding bell.

Ex. 301.



Ex. 302.



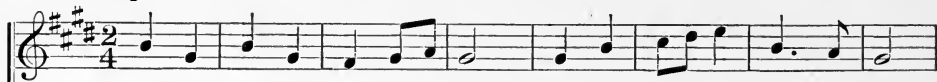
Ex. 303.



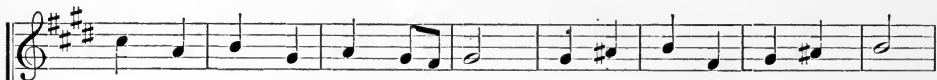
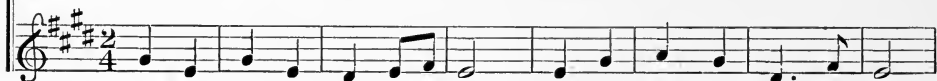
Ex. 304.



NO. 50. BLUE-BIRD ON YON LEAFLESS TREE.

112 = 

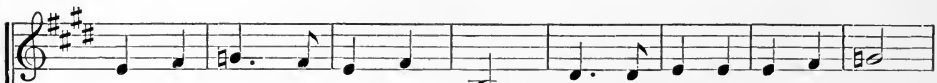
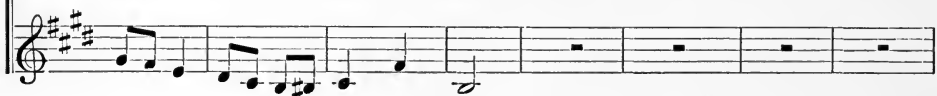
Blue-bird! on yon leaf-less tree, Dost thou car-ol thus to me?



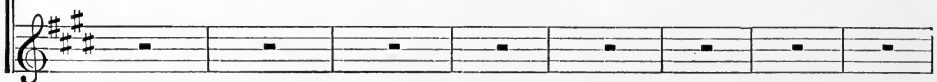
"Spring is com-ing! Spring is here! Spring is com-ing! Spring is here!"



Say'st thou so, my bir-die dear? What is that in mist-y shroud,

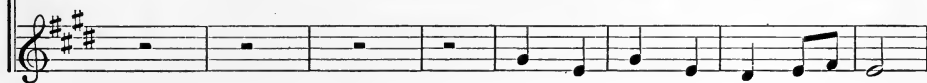


Steal-ing from the dark-ened cloud? Lo! the snowflakes gathering round,





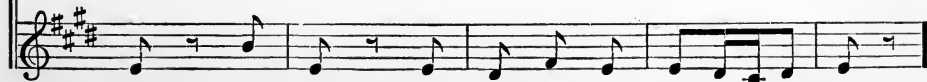
Set - tle o'er the whit-ened ground—Yet thou sing - est, blithe and clear,



"Spring is com - ing! Spring is here! Spring is com - ing! Spring is here!"



Ex. 305.





No. 51.

BO-PEEP.

116=

1. Bo - peep, ear - ly snow - drop, Cried the sil - ver - winged
 2. Bo - peep, laughed the wind - flower At the foot of the

snow, Our game is a short one, For I must
 tree, Vio - let and blue - bird I hear, I

go, Bo - peep, fair - y wood-moss, Cried the gay A - pril
 see, Bo - peep, sang the rob - in, Are you all fast a -

shower, I may play hide and seek, Full half an hour.
 sleep? Ap - ple blooms, but - ter - flies, Bo - peep, Bo - peep!

MRS. ANDERSON.

Ex. 306.





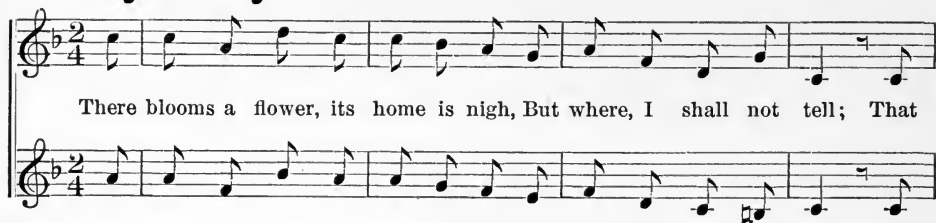
Ex. 307.




Ex. 308.



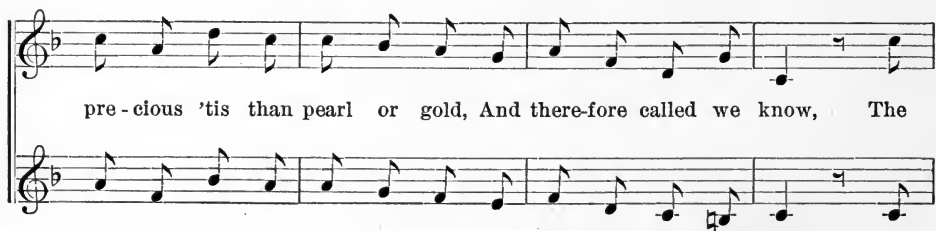
NO. 52. THE FLOWER OF WUNDERHOLD.

60 =  or 120 = 


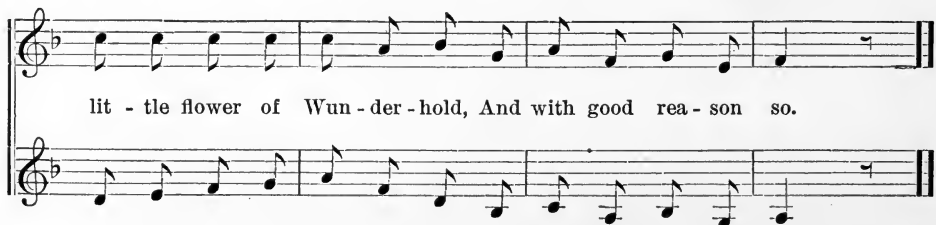
There blooms a flower, its home is nigh, But where, I shall not tell; That



pleas - es both the heart and eye, Like sun - light through the dell: More



pre - cious 'tis than pearl or gold, And there - fore called we know, The



lit - tle flower of Wun - der - hold, And with good rea - son so.

Ex. 309.

Exercise 309 is written for two systems, each consisting of two staves. The key signature is one flat (B-flat) and the time signature is 3/4. The notation includes eighth and quarter notes, as well as rests marked with an 'x'.

System 1:
Staff 1: G4 (quarter), A4-B4 (eighths), C5 (quarter), B4-A4 (eighths), G4 (quarter), F4 (half), E4 (half), D4 (half).
Staff 2: G4 (quarter), A4-B4 (eighths), C5 (quarter), D5 (half), C5-B4 (eighths), A4 (quarter), G4 (half), F4 (half).

System 2:
Staff 1: G4 (quarter), A4-B4 (eighths), C5 (quarter), B4-A4 (eighths), G4 (quarter), F4 (half), E4 (half), D4 (half).
Staff 2: G4 (quarter), A4-B4 (eighths), C5 (quarter), D5 (half), C5-B4 (eighths), A4 (quarter), G4 (half), F4 (half).

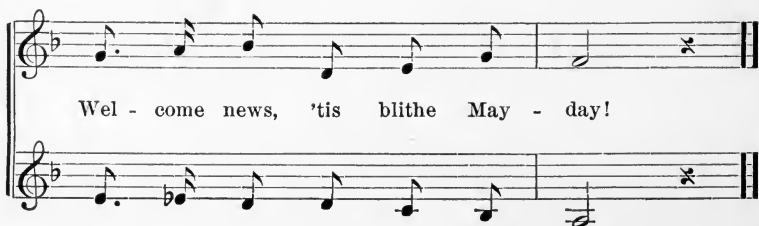
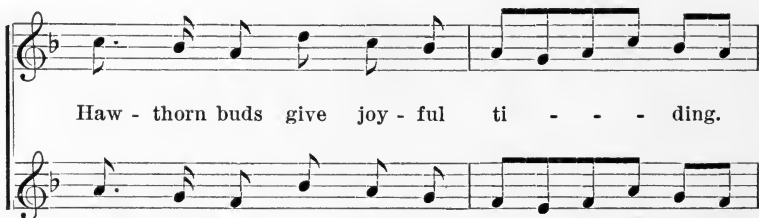
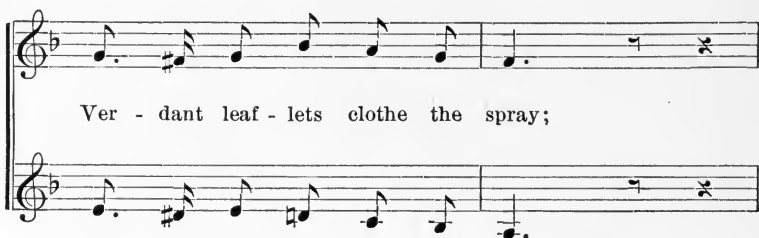
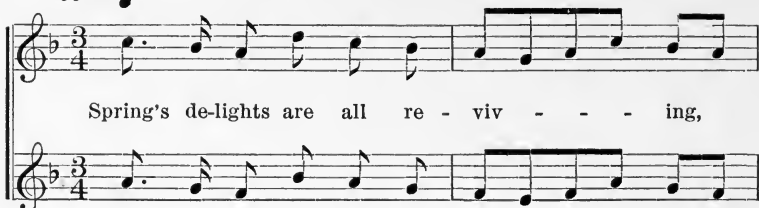
Ex. 310.

Exercise 310 is written for two systems, each consisting of two staves. The key signature is one flat (B-flat) and the time signature is 3/4. The notation includes eighth and quarter notes, as well as rests marked with an 'x'.

System 1:
Staff 1: G4 (quarter), A4-B4 (eighths), C5 (quarter), B4-A4 (eighths), G4 (quarter), F4 (half), E4 (half), D4 (half).
Staff 2: G4 (quarter), A4-B4 (eighths), C5 (quarter), D5 (half), C5-B4 (eighths), A4 (quarter), G4 (half), F4 (half).

System 2:
Staff 1: G4 (quarter), A4-B4 (eighths), C5 (quarter), B4-A4 (eighths), G4 (quarter), F4 (half), E4 (half), D4 (half).
Staff 2: G4 (quarter), A4-B4 (eighths), C5 (quarter), D5 (half), C5-B4 (eighths), A4 (quarter), G4 (half), F4 (half).

NO. 53. SPRING'S DELIGHTS.

96 = 

Ex. 311.

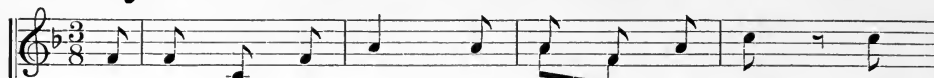


Ex. 312.

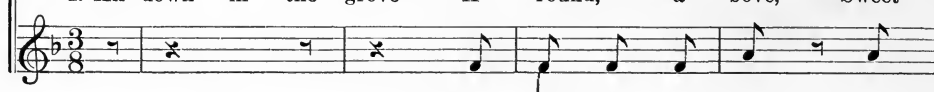



No. 54.


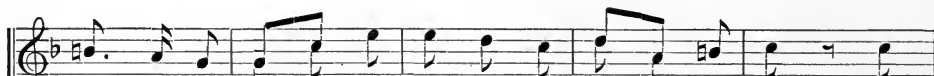
UP, UP, LET US GREET.

132 = 


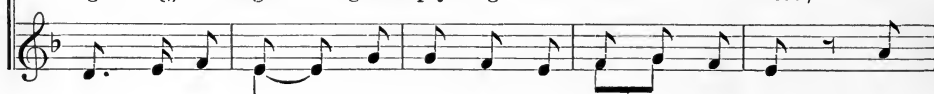
1. Up, up, let us greet The sea - son so sweet, For
2. All down in the grove A - round, a - bove, Sweet

win - ter is gone; And the flow - ers are spring - ing, And lit - tle birds
mu - sic floats; As now loud - ly vy - ing, Now soft - ly

sing - ing There soft notes ring - ing, And bright is the sun! When
sigh - ing, The night - in - gale's ply - ing Her tune - ful notes; And




all was drest In a snow - y vest, There grass is grow - ing, With
joy - ous at spring, Her com - pan - ions sing, Up, maidens re - pair To the



dew - drops glow-ing, And flow-ers are seen On beds so green.
mead-ows so fair, . . And dance we a - way This mer - ry May.

GODFREY OF NIFEN.

Ex. 313.

Ex. 313 is a musical exercise in 4/4 time, featuring a melody in the upper staff and a bass line in the lower staff. The melody consists of eighth and quarter notes, ending with a double bar line and a repeat sign. The bass line includes fingerings (1-7) and a final cadence.

Ex. 314.

Ex. 314 is a musical exercise in 4/4 time. The upper staff shows a melody with quarter and eighth notes, ending with a double bar line and a repeat sign. The lower staff features a bass line with rests and quarter notes, also ending with a double bar line and a repeat sign.

Ex. 315.

Ex. 315 is a musical exercise in 6/8 time. The upper staff contains a melody with eighth and quarter notes, ending with a double bar line and a repeat sign. The lower staff shows a bass line with rests and eighth notes, also ending with a double bar line and a repeat sign.



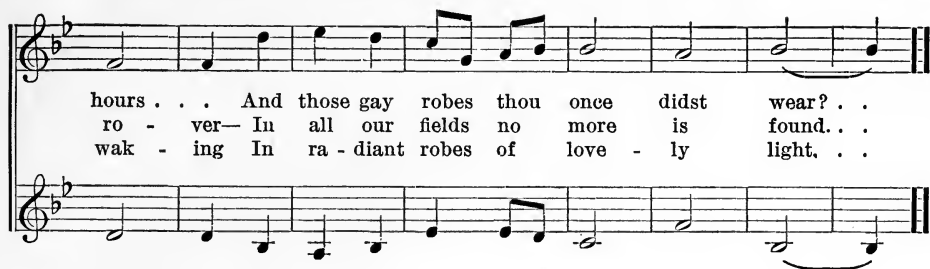
NO. 55.

100 = ♩

1. How deep a sleep hath bound thee! A snow-y shroud is
 2. How tran - quil are thy slum - bers! No shep-herd's tune - ful
 3. A Fa - ther's hand hath dressed thee In win - ter's robes;—so

round thee, O earth, our moth - er fair. . . . Where
 num - bers By vale or stream re - sound. . . . Sweet
 rest thee Be - neath his watch - ful sight . . . Thy

now are spring's gay flow - ers, And sum - mer's gold - en
 sum - mer songs are o - - ver, The swal - low—joy - ous
 win - try slum - bers break - ing, We soon shall see thee



hours . . . And those gay robes thou once didst wear? . .
 ro - ver- In all our fields no more is found. . .
 wak - ing In ra - diant robes of love - ly light. . .

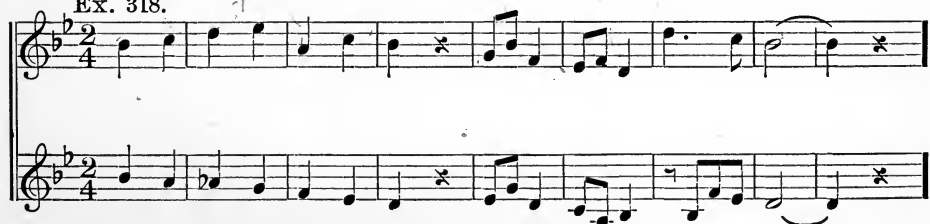
Ex. 316.



Ex. 317.

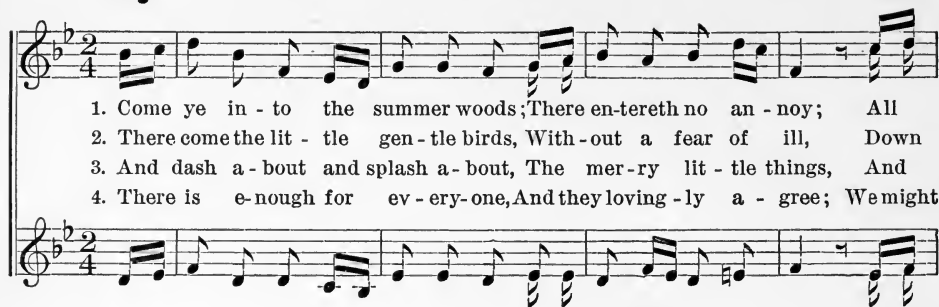


Ex. 318.

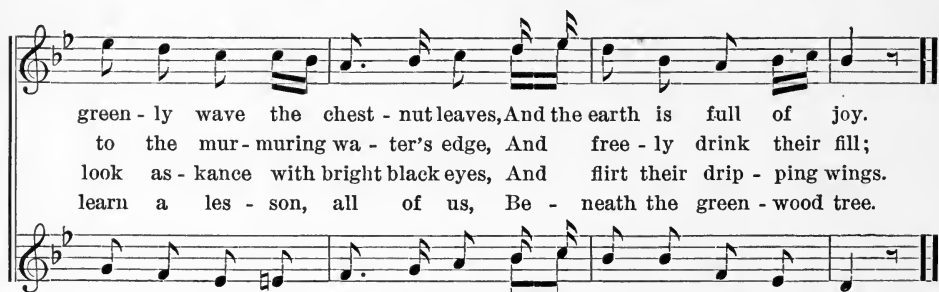


No. 56.

SUMMER WOODS.

72 = 


1. Come ye in - to the summer woods; There en-tereth no an - noy; All
 2. There cometh the lit - tle gen - tle birds, With - out a fear of ill, Down
 3. And dash a - bout and splash a - bout, The mer - ry lit - tle things, And
 4. There is e - nough for ev - ery - one, And they loving - ly a - gree; We might



green - ly wave the chest - nut leaves, And the earth is full of joy.
 to the mur - muring wa - ter's edge, And free - ly drink their fill;
 look as - kance with bright black eyes, And flirt their drip - ping wings.
 learn a les - son, all of us, Be - neath the green - wood tree.

MARY HOWITT.

Ex. 319.



NO. 57.

WISHING.

88 = 


1. Ring-ting! Ring-ting! I wish I were a Prim-rose, A
 2. Nay-stay! Nay-stay! I wish I were an Elm tree, A
 3. Oh no! Oh no! I wish I were a Rob-in, A
 4. Well-tell! Well-tell! Where should I fly to; Where

bright yel-low Prim-rose, blow-ing in the spring! The
 great, lof-ty Elm tree, with green leaves gay! The
 Rob-in or a lit-tle Wren, ev-ery-where to go; Through
 go to sleep in the dark wood or dell? Be-

stoop-ing boughs a-bove me, The wand'ring bee to love me, The
 winds would set them danc-ing, The sun and moonshine glance in, The
 for-est, field or gar-den, And ask no leave or par-don, Till
 fore a day was o-ver, Home comes the rov-er, For

fern and moss to creep a-cross The Elm tree for our king!
 birds would house a-mong the boughs, And sweet-ly sing.
 win-ter comes with i-cy thumbs To ruf-fle up our wing!
 moth-er's kiss—sweet-er this Than a-ny oth-er thing.

ALLINGHAM.

Ex. 320.



Ex. 321.



Ex. 322.



Ex. 323.



Ex. 324.



Ex. 325.



Ex. 326.



Ex. 327.



Ex. 328.



Ex. 329.

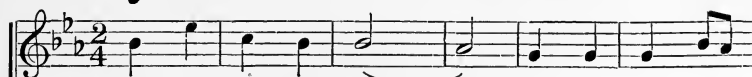


Ex. 330.




NO. 58.

WINTER SONG.

104 = 


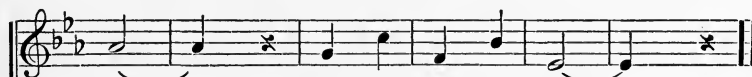
1. Sum - mer joys are o'er;— Flower-ets bloom no
 2. Now no plum - ed thron— Charms the woods with
 3. Win - ter, still I see— Ma - ny charms in



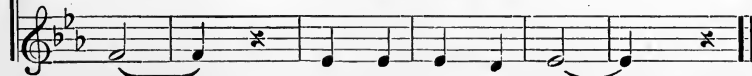

more;— Win - try winds are sweep - ing;
 song;— Ice - bound trees are glit - tering;
 thee;— Love thy chil - ly greet - ing,




Through the snowdrifts peep - ing, Cheer - ful ev - er -
 Mer - ry snow-birds twit - tering, Fond - ly strive to
 Snow-storms fierce - ly beat - ing, And the dear de -

green Rare - ly now is seen.
 cheer Scenes so cold and drear.
 lights Of the long, long nights.



HÖLTY, TR. BY C. T. BROOKS.



Ex. 331.

The first system of the musical score consists of two staves. Both staves are in the key of B-flat major (two flats) and 2/4 time. The melody is written on the upper staff, and the accompaniment is on the lower staff. The melody begins with a quarter note G4, followed by an eighth note A4 and a sixteenth note Bb4 beamed together, then a quarter note G4, a quarter note F4, a quarter note E4, a quarter note D4, a quarter note C4, a quarter note Bb3, a quarter note A3, and finally a half note G3 with a double bar line and repeat dots. The accompaniment begins with a quarter note G3, followed by an eighth note A3 and a sixteenth note Bb3 beamed together, then a quarter note G3, a quarter note F3, a quarter note E3, a quarter note D3, a quarter note C3, a quarter note Bb2, a quarter note A2, and finally a half note G2 with a double bar line and repeat dots.

Ex. 332.

The first system of the musical score consists of two staves. Both staves are in the key of B-flat major (two flats) and 2/4 time. The melody in the upper staff begins with a quarter note B-flat, followed by quarter notes A, G, F, E, D, C, B, A, and ends with a half note G. The lower staff provides a harmonic accompaniment, starting with a quarter note B-flat, followed by quarter notes A, G, F, E, D, C, B, A, and ending with a half note G. The two staves are connected by a brace on the left.

Ex. 333.

The musical score for 'The Rose Tree' is presented in two systems, each with a vocal line and a piano accompaniment line. The key signature is B-flat major (two flats) and the time signature is 3/4. The vocal line begins with a treble clef and a key signature of two flats. The piano accompaniment line begins with a bass clef and a key signature of two flats. The melody is simple and catchy, with a repeating pattern of eighth and quarter notes. The piano accompaniment provides a steady harmonic foundation with a mix of eighth and quarter notes. The score concludes with a double bar line and repeat dots.

Ex. 334.



Ex. 335.



Ex. 336.



Ex. 337.



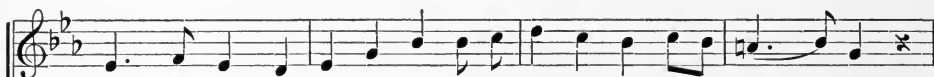


NO. 59. WHEN THE MERRY LARK DOTH GILD.

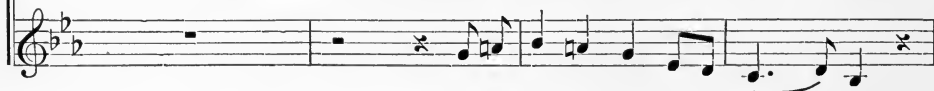
112 = 



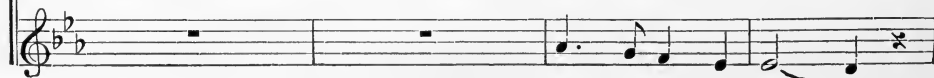
1. When the mer - ry lark doth gild . . With his song the sum - mer hours,
2. Now from off the ash - y stone The chil - ly midnight crik - et cri - eth,
3. Yet, be mer - ry; all a - round Is thro' one vast change re - volv - ing



And their nests the swallows build In the roofs and tops of tow - ers,
 And all mer - ry birds are flown, And our dream of pleas - ure di - eth;
 E - ven Night, who late - ly frowned, Is in pal - er dawn dis - solv - ing;



And the gold - en broom - flower burns All a - bout the waste,
 Now the once blue laugh - ing sky Sad - dens in - to gray,
 Earth will burst her fet - ters, strange, And in Spring grow free;



And the maid - en May re - turns With a pret - ty haste,—
 And the froz - en riv - ers sigh, Pin - ing all a - way!
 All things in the world will change, Save my love for thee!

Then, how mer - ry are the times! The Sum - mer times! the Spring times!
 Now, how sol - emn are the times! The Win - ter times! the Night times!
 Sing then, hope - ful are all times! Win - ter, Sum - mer, Spring times!

BARRY CORNWALL,

Ex. 338.

Ex. 339.

NO. 60.

JOY EVERYWHERE.

126 = 


1. I have been on the moun - tain That the song - birds love
 2. I have been in the gar - den, Where the bus - y bees
 3. I have been in the mead - ows, The lamb - kins were

best; They were sit - ting, were flit - ting, They were build - ing their
 roam; They were com - ing, all hum - ming, To their straw - cov - ered
 there; On the mount, in the mead - ow, There was joy ev - ery -

nest— They were sit - ing, were flit - ting, They were building their nest.
 home— They were com - ing, all humming, To their straw-covered home.
 where— On the mount, in the mead-ow, There was joy ev - ery - where.

GERMAN, TR. BY DULCKEN.

Ex. 340.



No 61.

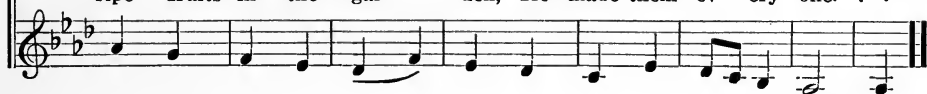
ALL THINGS BEAUTIFUL.

84 = 

1. All things bright and beau-ti - ful, All creatures great and small,
2. Each lit - tle flower that o - pens, Each lit - tle bird that sings, He
3. The pur - ple - head-ed moun - tain, The riv - er run-ning by, The
4. The tall trees in the green - wood, The pleas - ant sum-mer sun, The



All things wise and won-der - ful, The Lord God made them all. . .
 made their glow - ing col - ors, He made their ti - ny wings. . .
 morn - ing and the sun - set, That light - eth up the sky. . .
 ripe fruits in the gar - den, He made them ev - ery one. . .

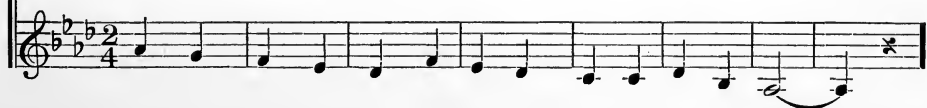


KEBLE.

Ex. 341.

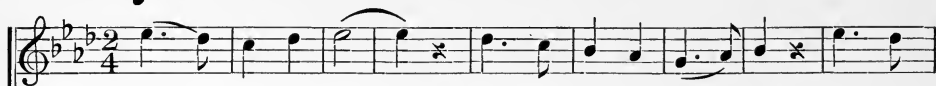


Ex. 342.

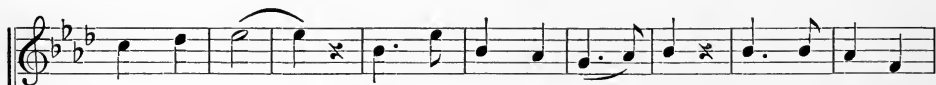
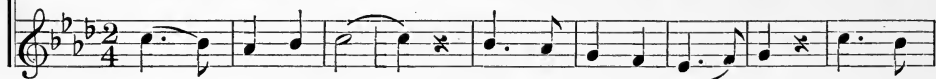


NO. 62.

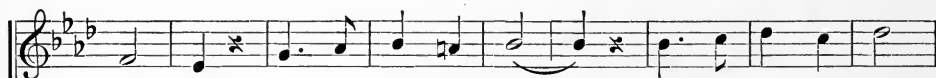
SING, MAIDEN, SING.

112 = 

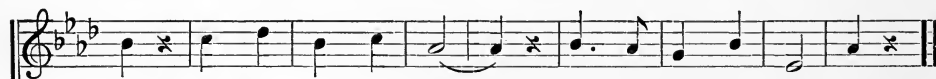
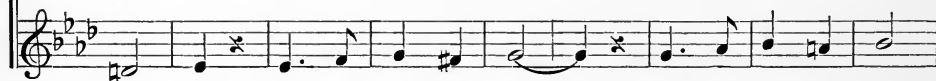
1. Sing, maid-en sing! Mouths were made for sing - ing; Lis - ten, -
 2. Hear'st thou the rain, How it gen - tly fall - eth? Hear - est
 3. Hear'st thou the breeze, Round the rose-bud sigh - ing? And the



songs thou'lt hear Through the wide world ring - ing; Through the wide world
 thou the bird Who from for - est call - eth? Who from for-est
 small, sweet rose Love to love re - ply - ing? Love to love re -



ring - ing; Songs from all the birds, Songs from winds and show -
 call - eth? Hear - est thou the bee, O'er the sun-flower ring -
 ply - ing? So should'st thou re - ply, To the prayer we're bring-



ers, Songs from seas and streams, E - ven from sweet flow - ers.
 ing? Tell us, maid - en, now— Should'st thou not be sing - ing?
 ing; So that bud, thy mouth, Should burst forth in sing - ing?



BARRY CORNWALL.

Ex. 343.



Ex. 344.



Ex. 345.



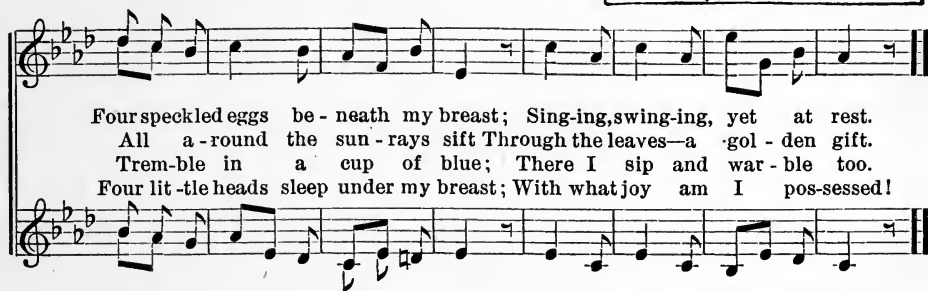
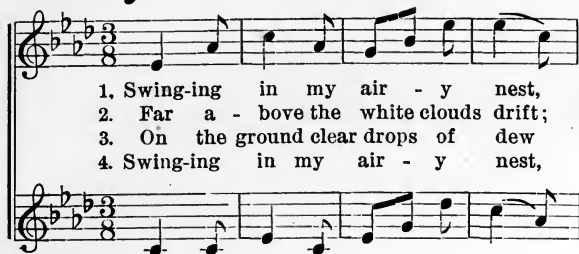
Ex. 346.



Ex. 347.



NO. 63. THE BIRD'S SONG.

104 = 

HENRY GILLMAN.

Ex. 348.



Ex. 349.

The first system of the musical score consists of two staves. Both staves are in the treble clef, with a key signature of two flats (B-flat and E-flat) and a time signature of 4/4. The melody in the upper staff begins with a quarter note G4, followed by quarter notes A4, B-flat4, and A4. The lower staff provides a harmonic accompaniment, starting with a half note G3 and a half note B-flat3 in the first measure, followed by a series of eighth and sixteenth notes in subsequent measures.

Ex. 350.

A musical score for the song 'The Rose Tree'. It consists of two staves. The top staff is for the vocal melody, and the bottom staff is for the piano accompaniment. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 6/8. The melody starts on a whole note, followed by eighth notes, and then a quarter note. The piano accompaniment features a steady eighth-note pattern in the left hand and a more complex rhythmic pattern in the right hand, including sixteenth notes and eighth notes.

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first two lines of music, and the second system contains the next two lines. The music is written in a key signature of three flats (B-flat, E-flat, and A-flat) and a common time signature (C). The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and bar lines. The melody is primarily in the upper voice, with the lower voice providing harmonic support. The piece concludes with a final cadence in the second system.

The musical score for 'The Rose Tree' is presented on two staves. The key signature is B-flat major (two flats) and the time signature is 4/4. The melody is written on the top staff, and the accompaniment is on the bottom staff. The melody consists of a series of eighth and quarter notes, with a final measure containing a half note. The accompaniment features a simple harmonic pattern with a bass line of eighth notes and a treble line of quarter notes.

NORMAL MUSIC COURSE.

SECOND READER.

PART II.

Ex. 351.



Ex. 352.



Ex. 353.

Ex. 354.



Ex. 355.

Ex. 356.



Ex. 357.



Ex. 358.

Ex. 359.



Ex. 360.

Ex. 361.



Ex. 362.

Ex. 363.



Ex. 364.

Ex. 365.



Ex. 366.



Ex. 367.





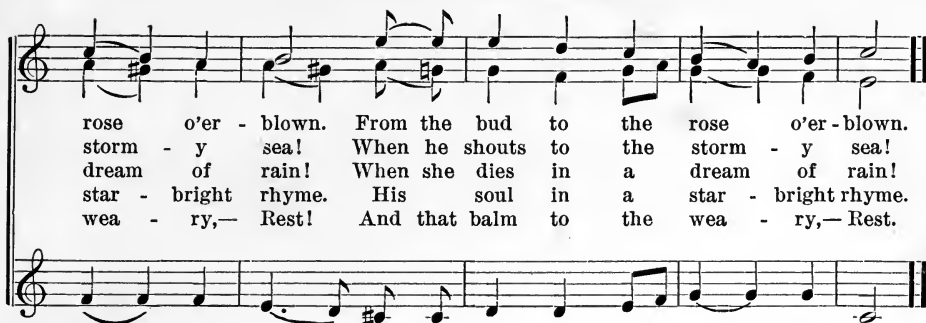
No. 64.

104 =

1. Oh, the Sum - mer night Has a smile of light, And she
 2. But the Au - tumn night Has a pierc - ing sight, And a
 3. And the Win - ter night Is all cold and white, And she
 5. Oh, the night! the night 'Tis a love - ly sight, What
 5. It bring - eth sleep To the for - ests deep, The

sits on a sap - phire throne; Whilst the sweet winds
 step both strong and free; And a voice for
 sing - eth a song of pain; Till the wild bee
 ev - er the clime or time; For sor - row then
 for - est bird to its nest; To care bright

load her With gar - lands of o - dor, From the bud to the
 won - der, Like the wrath of the thun - der, When he shouts to the
 hum - meth, And warm spring com - eth, When she dies in a
 soar - eth, And the lov - er out - pour - eth His soul in a
 hours, And dreams of flow - ers, And that balm to the

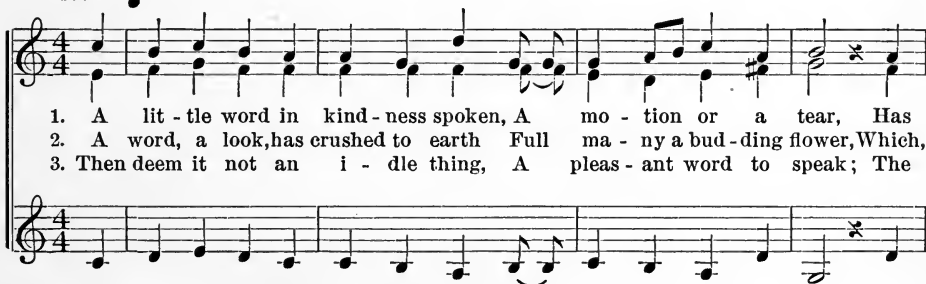


rose o'er - blown. From the bud to the rose o'er - blown.
 storm - y sea! When he shouts to the storm - y sea!
 dream of rain! When she dies in a dream of rain!
 star - bright rhyme. His soul in a star - bright rhyme.
 wea - ry,— Rest! And that balm to the wea - ry,— Rest.

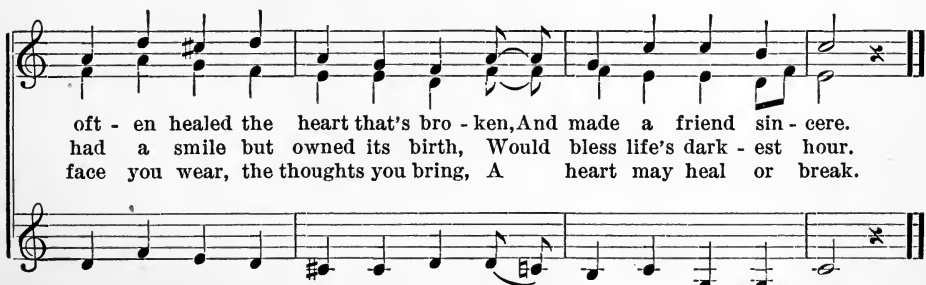
BARRY CORNWALL.

No. 65.

A LITTLE WORD.

100 = 


1. A lit - tle word in kind - ness spoken, A mo - tion or a tear, Has
 2. A word, a look, has crushed to earth Full ma - ny a bud - ding flower, Which,
 3. Then deem it not an i - dle thing, A pleas - ant word to speak; The



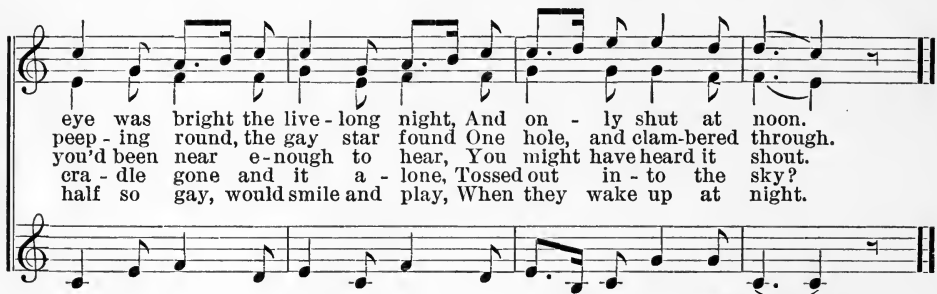
oft - en healed the heart that's bro - ken, And made a friend sin - cere.
 had a smile but owned its birth, Would bless life's dark - est hour.
 face you wear, the thoughts you bring, A heart may heal or break.

COLESWORTHY.

NO. 66. THE MOON AND ONE STAR.

60 = 


1. Like a ba - by in a cra - dle, One star lay in the moon; Its
 2. When a cloud fell like a cur - tain, And hid the ceil - ing blue, By
 3. Next the moon fell in a riv - er, And tipped the ba - by out, If
 4. Was not that a cra - zy ba - by, Who would not pout or cry; Its
 5. I'd be glad if oth - er chil - dren, Who scream with all their might, One



eye was bright the live - long night, And on - ly shut at noon.
 peep - ing round, the gay star found One hole, and clam - bered through.
 you'd been near e - nough to hear, You might have heard it shout.
 cra - dle gone and it a - lone, Tossed out in - to the sky?
 half so gay, would smile and play, When they wake up at night.

MRS. ANDERSON.

Ex. 368.



Ex. 369.



Ex. 370.



Ex. 371.

Ex. 372.



Ex. 373.



Ex. 374.



NO. 67.

WHAT SO SWEET?

112 =

1. What so sweet as sum - mer, When the sky is
 2. What so sweet as birds are, Put - ting in - to
 3. What so sweet as flow - ers, Clo - vers white and
 4. Rain and song and flow - er, When the sum - mer's

blue,— The And the sun - beams' ar - rows—
 trills, per - fume of the wild - rose, The
 red,— When the brown bee - chem - ist—
 shine— Makes the green earth's beau - ty—

Pierce the green earth through?
 mur - mur of the rills?
 Finds its dai - ly bread?
 Seem a thing di - vine.

The Pierce the green earth through?
 mur - mur of the rills?
 Finds its dai - ly bread?
 Seem a thing di - vine.

MARY N. PRESCOTT.

Ex. 375.

Ex. 376.



Ex. 377.



NO. 68. THE HONEY BEE.



63 =

A - wake, lit - tle mor - tals! No

har - vest for those Who waste their best

hours In sloth - ful re - pose. Come

out; come out; - to the morn - ing All

bright things be - long— And lis - ten a - while— and

This system contains the first two staves of music. The top staff is a treble clef with a key signature of one sharp (F#). It contains a melody with a dotted quarter note, an eighth note, a half note, and a quarter note, followed by a measure with a dotted half note and a quarter note. The bottom staff is a bass clef with a key signature of one sharp (F#). It contains a bass line with a dotted quarter note, an eighth note, a half note, and a quarter note, followed by a measure with a dotted half note and a quarter note.

lis - ten a - while To the hon - ey bee's

This system contains the third and fourth staves of music. The top staff is a treble clef with a key signature of one sharp (F#). It contains a melody with a dotted quarter note, an eighth note, a half note, and a quarter note, followed by a measure with a dotted half note and a quarter note. The bottom staff is a bass clef with a key signature of one sharp (F#). It contains a bass line with a dotted quarter note, an eighth note, a half note, and a quarter note, followed by a measure with a dotted half note and a quarter note.

song. . . Mer - ri - ly sing - ing, Bu - si - ly wing - ing

This system contains the fifth and sixth staves of music. The top staff is a treble clef with a key signature of one sharp (F#). It contains a melody with a dotted quarter note, an eighth note, a half note, and a quarter note, followed by a measure with a dotted half note and a quarter note. The bottom staff is a bass clef with a key signature of one sharp (F#). It contains a bass line with a dotted quarter note, an eighth note, a half note, and a quarter note, followed by a measure with a dotted half note and a quarter note.

In - dus - try ev - er its own re - ward bring - ing.

This system contains the seventh and eighth staves of music. The top staff is a treble clef with a key signature of one sharp (F#). It contains a melody with a dotted quarter note, an eighth note, a half note, and a quarter note, followed by a measure with a dotted half note and a quarter note. The bottom staff is a bass clef with a key signature of one sharp (F#). It contains a bass line with a dotted quarter note, an eighth note, a half note, and a quarter note, followed by a measure with a dotted half note and a quarter note.

NO. 69.

BROTHER ROBIN.

116 =

1. Lis - ten, in the A - pril rain, Broth - er Rob - in's here a - gain;
 2. Though he finds the old pine - tree Is not where it used to be,
 3. He has nei - ther grief nor care; Build - ing sites are ev - ery - where;
 4. Though old mous - ing puss, last year, Eat his lit - tle ones, I fear,

Songs, like show - ers, come and go, He is house - build - ing, I know;
 And the nest he madelast year, Torn and scat - tered far and near;
 If one nest is blown a - way, Fields are full of sticks and hay.
 And he al - most died of fright, — That is all for - got - ten quite.

Chorus.

1. Chip, chip, cheer - y, he is sing - ing, Light - ly on an elm twig swinging.
 2-3-4. Chip, chip, cheer - y, he keeps sing - ing, Light - ly on an elm twig swinging.


MRS. ANDERSON.

Ex. 378.



Ex. 379.

No. 70.


LIVE FOR SOMETHING.

112 = 


1. Live for some-thing, be not i - dle, Look a - bout thee for em - ploy;
2. Fold - ed hands are ev - er wea-ry, Self - ish hearts are nev - er gay,

Sit not down to use - less dream-ing, La - bor is the sweet-est joy.
Life for thee hath ma - ny du - ties—Ac - tive be, then, while you may.



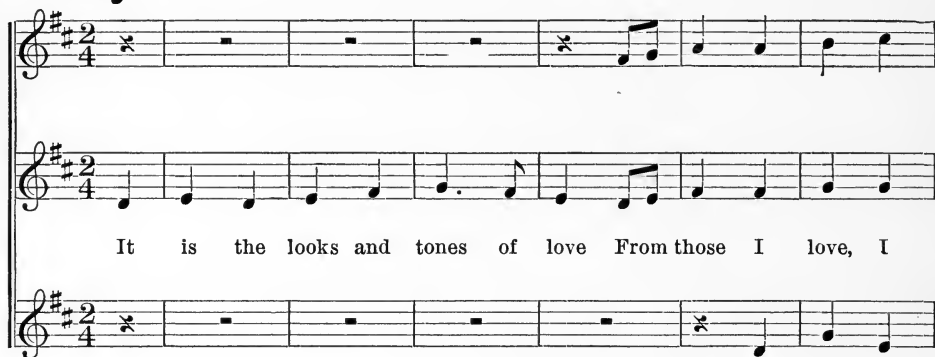
Ex. 380.





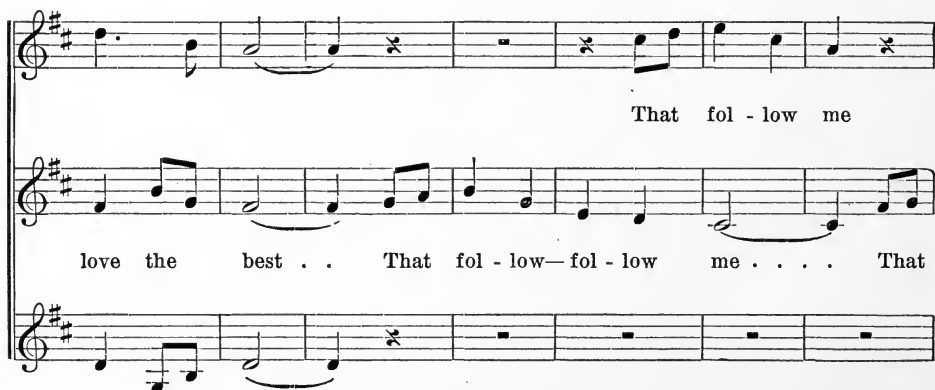



NO. 71. IT IS THE LOOKS AND TONES OF LOVE.

96 = 


It is the looks and tones of love From those I love, I

From those I



That fol - low me

love the best . . . That fol - low—fol - low me That

That fol - low me

fol - low— fol - low me when I do right .

This block contains the first system of a musical score. It consists of three staves in G major (one sharp). The top staff has a whole rest followed by a measure with a cross (X) and a half note G, then a half note A, and a half note B. The middle staff has a half note G, a half note A, a half note B, a half note C, a half note D, a half note E, a half note F#, and a half note G. The bottom staff has a whole rest followed by a measure with a cross (X) and a half note G, then a half note A, and a half note B. The lyrics are: "That fol - low me" and "fol - low— fol - low me when I do right .".

.. These make me hap - pi - - est. . .

This block contains the second system of the musical score. It consists of three staves in G major. The top staff has a half note G, a half note A, a half note B, a half note C, a half note D, a half note E, a half note F#, and a half note G. The middle staff has a half note G, a half note A, a half note B, a half note C, a half note D, a half note E, a half note F#, and a half note G. The bottom staff has a half note G, a half note A, a half note B, a half note C, a half note D, a half note E, a half note F#, and a half note G. The lyrics are: ".. These make me hap - pi - - est. . .".

Ex. 381.

This block contains Exercise 381, a musical score in G major (one sharp) and 2/4 time. It consists of two staves. The top staff has a half note G, a half note A, a half note B, a half note C, a half note D, a half note E, a half note F#, and a half note G. The bottom staff has a half note G, a half note A, a half note B, a half note C, a half note D, a half note E, a half note F#, and a half note G. The lyrics are: "Ex. 381."

Ex. 382.



Ex. 383.



Ex. 384.



No. 72.

THE DAISY.

76 = 



1. There is a flower, a lit - tle flower, With sil - ver
 2. It smiles up - on the lap of May, To sul - try
 3. 'Tis Flo - ra's page, in ev - ery place, In ev - ery
 4. On waste and wood - land, rock and plain, Its hum - ble



crest and gold - en eye, That wel - comes ev - ery chang - ing
 Au - gust spreads its charm, Lights pale Oc - to - ber on his
 sea - son, fresh and fair; It o - pens with per - en - nial
 buds un - heed - ed rise; The rose has but a sum - mer



hour, And weath - ers ev - ery sky.
 way And twines De - cem - ber's arm.
 grace, And blos - soms ev - ery where.
 reign; The Dai - sy nev - er dies.



MONTGOMERY.

Ex. 385.




Ex. 386.



Ex. 387.



Ex. 388.



Ex. 389.

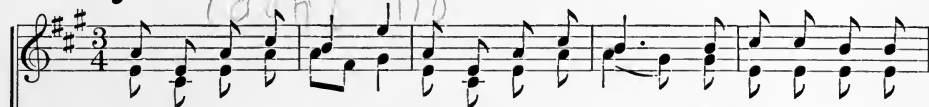




NO. 73. UP THE AIRY MOUNTAIN.

76 = ♩

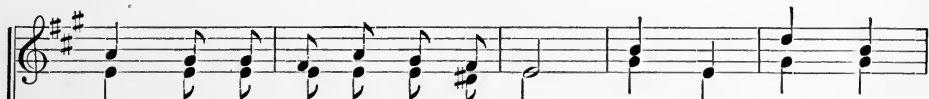
I don't know



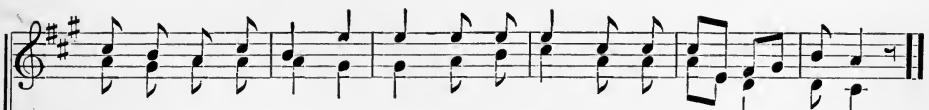
Up the air - y moun-tain, Down the rush-y glen, We dare n't go a



hunt - ing For fear of lit - tle men; Wee folk, good folk,




Troop-ing all to - geth - er; Green jack - et, red cap, And white owl's feather.

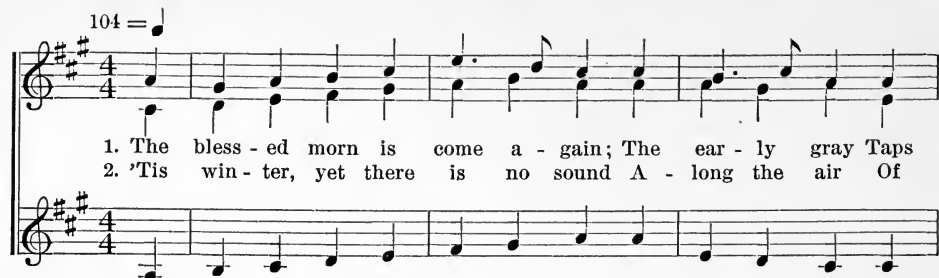


ALLINGHAM.

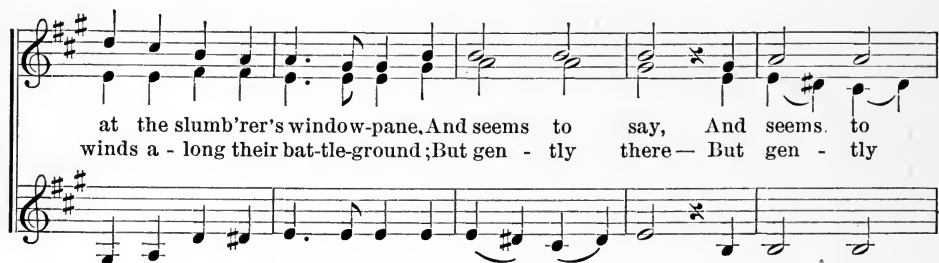
No. 74.

SNOW.

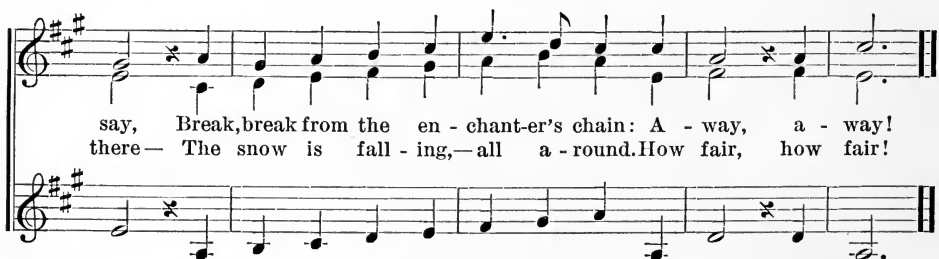
104 = 



1. The bless - ed morn is come a - gain; The ear - ly gray Taps
2. 'Tis win - ter, yet there is no sound A - long the air Of



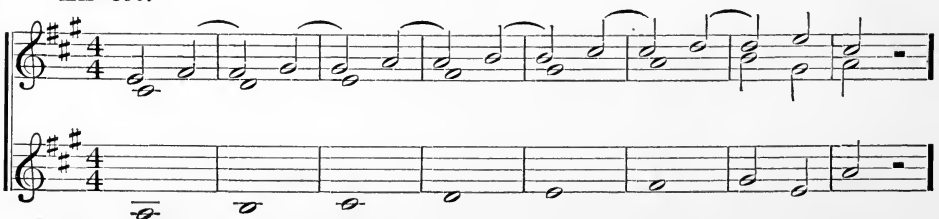
at the slumb'r'er's window-pane, And seems to say, And seems to
winds a - long their bat-tle-ground; But gen - tly there — But gen - tly



say, Break, break from the en - chant-er's chain: A - way, a - way!
there — The snow is fall - ing, — all a - round. How fair, how fair!

RALPH HOYT.

Ex. 390.



Ex. 391.



Ex. 392.



Ex. 393.



No. 75.

A DREAM OF SUMMER.

116 = 


1. West wind and sun - shine Braid-ed to - geth - er, What is the
 2. Vio - lets a - mong the grass, Ros - es re - gret - ting How soon the
 3. Riv-u-lets that shine and sing, Sun-beams a - bet - ting, No more re -

one sign But pleas - ant weath - er? Birds in the cher - ry - trees,
 summer'll pass, Next year for - get - ting. Birds sigh - ing in their sleep,
 mem - ber - ing Their fro - zen fret - ting. Sweet mu - sic in the wind,

Bees in the clo - ver; Who half so gay as these All the world o - ver?
 "Sum - mer, pray grant us Youth, that its bloom will keep Fragrance to haunt us!"
 Sun in the showers; All these we're sure to find In sum - mer hours.

MARY N. PRESCOTT.

Ex. 394.



Ex. 395.



Ex. 396.





NO. 76. CAROL OF SPRING WATER.

$\text{♩} = 112.$

1. Wa - ters bub - bling cool and clear Cause no sor - row, yield good cheer;
 2. Wa - ters spark - ling pure and bright Cause not woe, but grant de - light;
 3. What? You say wines bright - er glow? Wis - dom deep - er far they know;

Ask the rob - in, wren or lin - net, Flit - ting hith - er ev - ery min - ute,
 See, the squir - rels stop their chat - ter, Downward soft - ly, sly - ly, pat - ter,
 To their wis - dom wise - ly lis - ten, Yield not when the wine doth glis - ten,

Glanc - ing shy - ly, downward dip - ping, — Drop by drop my wa - ters sipping;
 Drink their fill and then de - part - ing, Up the trees are gai - ly dart - ing:
 It will fill your life with sor - row, Rob of all its joy to - mor - row:

CAROL OF SPRING WATER.

155

They will tell you here's good-cheer— They will tell you here's good-cheer.
 They will tell you here's de-light— They will tell you here's de-light.
 Wis-dom deep-er far they know— Wis-dom deep-er far they know.

JAMES GEDDES.

Ex. 397.


Ex. 398.

Ex. 399.

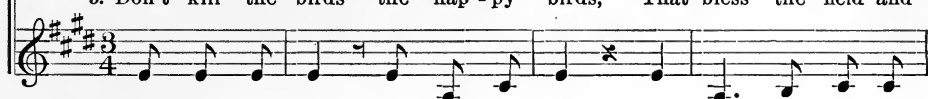



NO. 77.

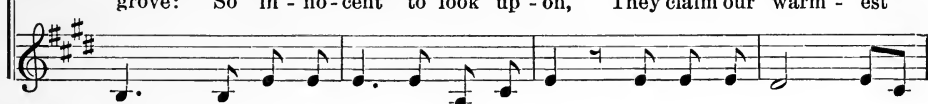
DON'T KILL THE BIRDS.

84 = 



1. Don't kill the birds—the lit-tle birds, That sing a-bout your
 2. Don't kill the birds—the pret-ty birds, That play a-mong the
 3. Don't kill the birds—the hap-py birds, That bless the field and

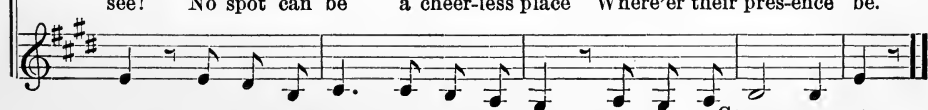
door, Soon as the joy-ous spring has come, And chill-ing storms are
 trees: 'Twould make the earth a cheer-less place, Should we dis-pense with
 grove: So in-no-cent to look up-on, They claim our warm-est




o'er. The lit-tle birds—how sweet they sing! Oh! let them joy-ous
 these, The lit-tle birds—how fond they play! Do not dis-turb their
 love. The hap-py birds—the tune-ful birds, How pleasant 'tis to

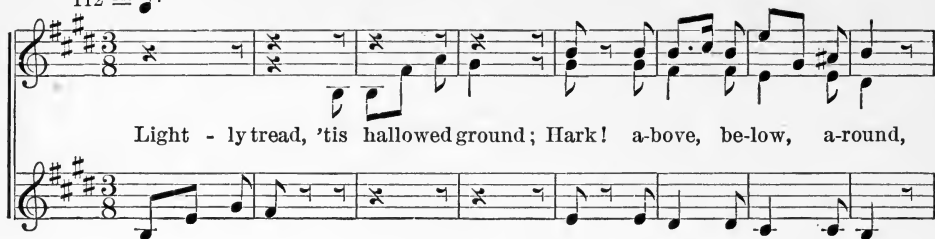
live; And nev-er seek to take the life That you can nev-er give.
 sport; But let them war-ble forth their songs, Till win-ter cuts them short.
 see! No spot can be a cheer-less place Where'er their pres-ence be.



COLESWORTHY.

NO. 78.

LIGHTLY TREAD.

112 = 


Light - ly tread, 'tis hallowed ground; Hark! a - bove, be - low, a - round,



Fair - y hands their vig - ils keep While frail mor - tals sink to sleep;



And the moon with fee - ble rays Gilds the brook that bub - bling plays,



As in mur - murs soft it flows, Mu - sic meet for lov - ers' woes.

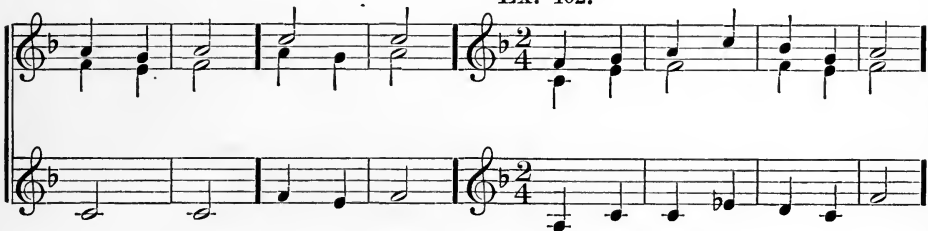
Ex. 400.



Ex. 401.



Ex. 402.



Ex. 403.



Ex. 404.



No. 79. THE BIRDS ARE FLOWN AWAY.

108 =

1. The birds are flown a - way, The flowers are dead and gone, The
2. The trees with sol - emn sighs, Their nak - ed branches swing; The

clouds look cold and gray . . . A - round the set - ting sun. The
win - ter winds a - rise, . . . And mourn - ful - ly they sing. The

clouds look cold and gray . . . A - round the set - ting sun.
win - ter winds a - rise, . . . And mourn - ful - ly they sing.

MRS. FOLLEN.

Ex. 405.

Ex. 406.



Ex. 407.



Ex. 408.



NO. 80. A HUNGRY SPIDER.



104 = ♩

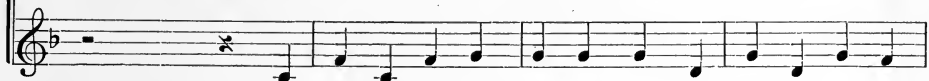
1 A hun - gry spi - der made a web Of
 2 Oh, what a pret - ty, shin - ing web It
 3 The hun - gry spi - der sat and watched The
 4 "I'm hun - gry, ver - y hun - gry," said The
 5 For all the flies were much too wise To

threads so ver - y fine, Your ti - ny fin - gers
 was, when it was done! The lit - tle flies all
 hap - py, lit - tle flies; It saw all round a -
 spi - der to a fly, "If you were caught with -
 ven - ture near the spi - der; They flapped their lit - tle

scarce could feel The lit - tle slen - der line. All
 came to see It hang - ing in the sun.
 bout its head, It had so ma - ny eyes.
 in the web, You ver - y soon should die." But
 wings, and flew In cir - cles rath - er wid - er.



round-a - bout, and round-a - bout, And round-a-bout it spun, it spun; Then
 Round-a - bout, and round-a - bout, And round-a-bout they danced, they danced, A -
 Round-a - bout, and round-a - bout, And round-a-bout they go, they go, A -
 round-a - bout, and round-a - bout, And round-a-bout once more, once more, A -
 Round-a - bout, and round a - bout, And round-a-bout went they, went they, A -



straight a - cross, and back a - gain, Un - til the web was done.
 cross the web and back a - gain, They dart - ed and they glanced.
 cross the web and back a - gain, Now high, now high, now low.
 cross the web and back a - gain, They flit - ted as be - fore.
 cross the web and back a - gain, And then they flew a - way.



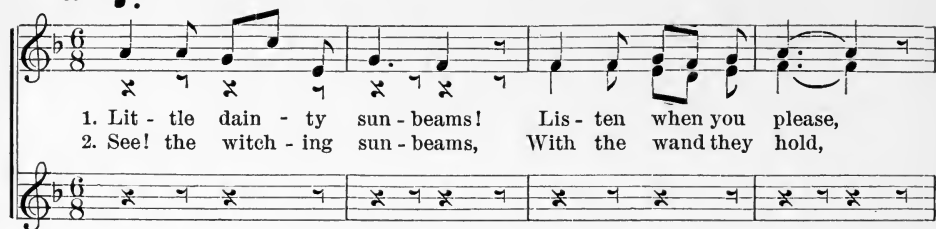
AUNT EFFIE'S RHYMES.

Ex. 409.



NO. 81.

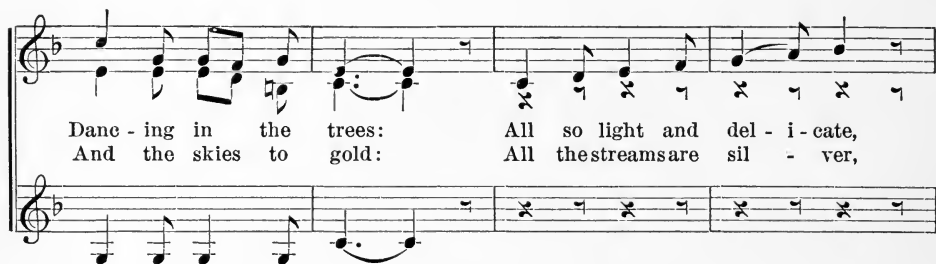
A FEW STRAY SUNBEAMS.

69 = 



1. Lit - tle dain - ty sun - beams! Lis - ten when you please,
2. See! the witch - ing sun - beams, With the wand they hold,



You'll not hear their ti - ny feet, Danc - ing in the trees;
Turn the earth to em - e - rald, And the skies to gold;



Danc - ing in the trees: All so light and del - i - cate,
And the skies to gold: All the streams are sil - ver,



All so light and del - i - cate Is their gold - en thread,
All the streams are sil - ver 'Neath their ma - gic rare,

Not a sin - gle flow - er - leaf Such a step may dread.
All the black tears night hath shed Gems for kings to wear,

The musical score consists of two staves. The top staff is in G major (one sharp) and 4/4 time, featuring a melody with eighth and sixteenth notes and some triplets. The bottom staff is in G major and 4/4 time, providing a harmonic accompaniment with chords and single notes.

ELIZA SPROAT TURNER.

Ex. 410.

Ex. 410 is a musical exercise in G major and 6/8 time. It consists of two staves. The top staff features a melody with eighth and sixteenth notes, including some triplets. The bottom staff provides a harmonic accompaniment with chords and single notes.

This musical example, which is not explicitly labeled with a number, is in G major and 4/4 time. It consists of two staves. The top staff features a melody with eighth and sixteenth notes, including some triplets. The bottom staff provides a harmonic accompaniment with chords and single notes.

Ex. 411.

Ex. 412.

Ex. 411 and Ex. 412 are musical exercises in G major and 2/4 time. Ex. 411 is on the left and Ex. 412 is on the right. Each consists of two staves. The top staff features a melody with eighth and sixteenth notes, including some triplets. The bottom staff provides a harmonic accompaniment with chords and single notes.

Ex. 413.

Ex. 414.

Ex. 413 and Ex. 414 are musical exercises in 2/4 time, key of B-flat major. Ex. 413 consists of two staves. The upper staff features a melody of eighth and quarter notes, while the lower staff provides a harmonic accompaniment of eighth and quarter notes. Ex. 414 also consists of two staves, with a similar melodic and accompanimental structure.

Ex. 415.

Ex. 415 is a musical exercise in 4/4 time, key of B-flat major. It consists of two staves. The upper staff contains a melody with eighth and quarter notes, and the lower staff provides a harmonic accompaniment of eighth and quarter notes.

Ex. 416.

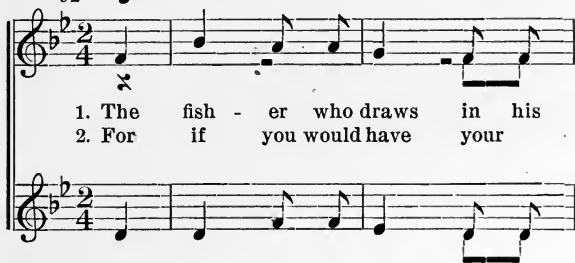
Ex. 416 is a musical exercise in 4/4 time, key of B-flat major. It consists of two staves. The upper staff features a melody with eighth and quarter notes, and the lower staff provides a harmonic accompaniment of eighth and quarter notes.

Ex. 417.

Ex. 417 is a musical exercise in 6/8 time, key of B-flat major. It consists of two staves. The upper staff contains a melody with eighth and quarter notes, and the lower staff provides a harmonic accompaniment of eighth and quarter notes.

NO. 82. PERSEVERE.

92 = ♩



net too soon, Won't have a - ny fish to sell;
learn - ing stay, Be pa - tient, don't learn too fast;

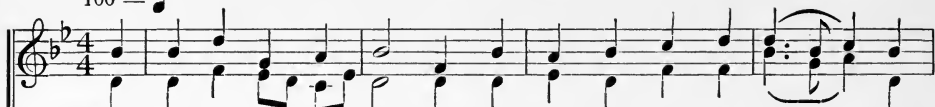
The child who shuts up its book too
The man who trav - els a mile each

soon, Won't learn a - ny les - sons well. . . .
day, Will get round the world at last. . . .



GERMAN, TR. BY DULCKEN.

No. 83.

SNOW-BIRDS.

100 = 


1. When win - ter winds are blow - ing, And clouds are full of snow, Then
2. A - bout the with-ered gar - den, A - round the nak - ed field, In
3. You'll see them flit - ting, flit - ting, And hear their mer - ry song; The
4. But when the snowdrifts cov - er The gar - den and the field, When
5. Then come the lit - tle snow-birds, As beg - gars, to your door; They
6. Like wan - der - ing mu - si - cians, They 'neath the win - dows sing; All
7. Off to the land of ice - bergs, To is - lands cold and drear, They
8. Give them a heart-y wel - come; It sure - ly were not good, That

comes a flock of lit - tle birds, A - fly - ing to and fro.

a - ny way - side shrub or tree, That may a ber - ry yield.

scat - tered crumbs of sum - mer's feast Feed win - ter bird - lings long.


all the shrubs are cased in ice, And ev - ery brook is sealed,

pick up ev - ery ti - ny crumb, And ea - ger chirp for more.

win - ter long they stroll a - bout, And leave us in the spring.

fly be - fore the sum - mer comes To frol - ic with us here.

they who sing in win - ter - time Should ev - er lack for food.



MRS. ANDERSON.

Ex. 418.




Ex. 419.



Ex 420.

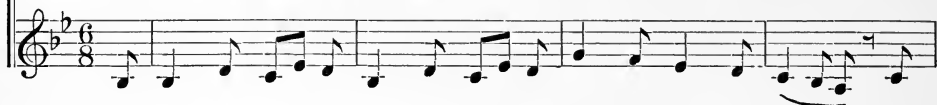


NO. 84.

HARK! HARK! THE LARK.

63 = 

1. Hark! hark! the lark at heav'n's gate sings, And Phoebus 'gins to rise, His
2. And wink-ing Ma-ry-buds be-gin To ope their gold-en eyes, With



steeds to wa-ter at those springs On chal-ic'd flowers that lies.
ev-ery-thing that pret-ty bin, My La-dy sweet a-rise!



SHAKSPEARE.

EX. 421.

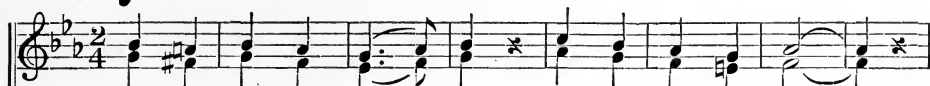


EX. 422.




No. 85.

GOD IS GOOD.

84 = 


1. See the shin - ing dew - drops On the flow - ers strewed,
 2. See the morn - ing sun - beams Light - ing up the wood,
 3. Hear the moun - tain stream - let In the sol - i - tude,
 4. In the leaf - y tree - tops, Where no fears in - trude,
 5. Bring, my heart, thy tri - bute, — Songs of grat - i - tude —




Prov - ing, as they spar - kle, "God is ev - er good."
 Si - lent - ly pro - claim - ing, "God is ev - er good."
 With its rip - ple say - ing, "God is ev - er good."
 Joy - ous birds are sing - ing, "God is ev - er good."
 While all na - ture ut - ters, "God is ev - er good."



Ex. 423.



Ex. 424.



Ex. 425.



NO. 86.

NATURE'S VOICE.

80 = 

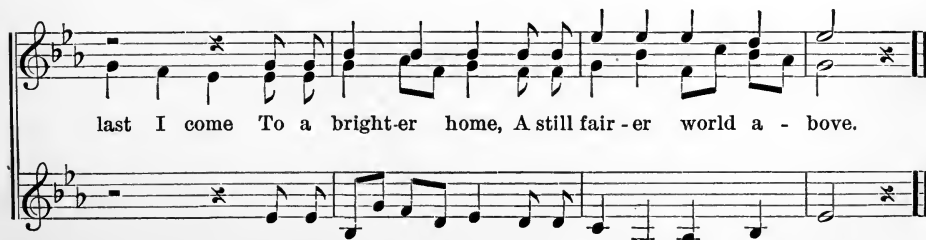

What-ev - er mine ears can hear, What-ev - er mine ears can see, In



Na - ture so bright With beau - ty and light, Has a mes - sage of love for



me. Lord, give me a tongue to praise; Oh, give me a heart to love! Till at

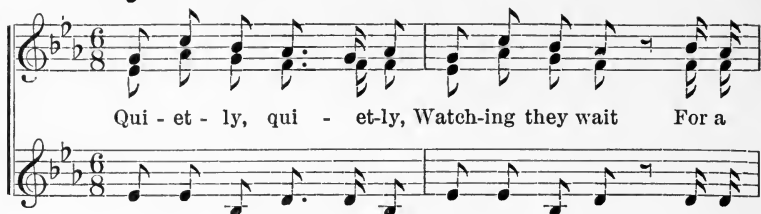


last I come To a bright-er home, A still fair - er world a - bove.

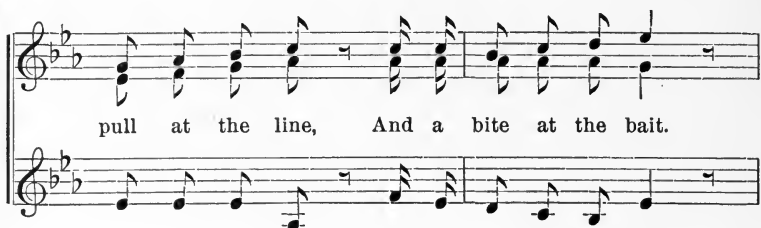
A. L. O. E.

No. 87. QUIETLY, QUIETLY.

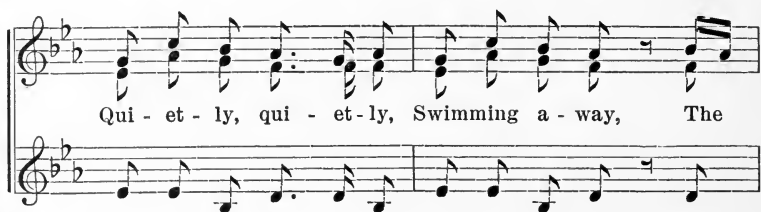
112 = 




Qui - et - ly, qui - et - ly, Watch - ing they wait For a



pull at the line, And a bite at the bait.



Qui - et - ly, qui - et - ly, Swimming a - way, The



bright lit - tle fish Do fro - lic and play - The



bright lit - tle fish Do frolic and play— Qui - et - ly, qui - et - ly,

Pa-tience and time, For "Try a - gain, try a-gain," Saith the old rhyme.

LETTERS EVERYWHERE.

Ex. 426.

Ex. 427.

Ex. 428.



Ex. 429.



Ex. 430.



Ex. 432.

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of two staves. The upper staff is in treble clef with a key signature of two flats (B-flat and E-flat) and a time signature of 2/4. It begins with a whole rest, followed by a measure with a whole note G4, and then a measure with a whole note F4. The lower staff is in treble clef with the same key signature and time signature. It begins with a whole rest, followed by a measure with a whole note G4, and then a measure with a whole note F4. The second system also consists of two staves. The upper staff is in treble clef with a key signature of two flats and a time signature of 2/4. It begins with a whole rest, followed by a measure with a whole note G4, and then a measure with a whole note F4. The lower staff is in treble clef with the same key signature and time signature. It begins with a whole rest, followed by a measure with a whole note G4, and then a measure with a whole note F4.

Ex. 433.

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first two lines of music, and the second system contains the next two lines. The key signature is B-flat major (two flats) and the time signature is 3/4. The melody is written in the treble clef, and the accompaniment is in the bass clef. The melody features a mix of quarter, eighth, and sixteenth notes, with some rests. The accompaniment consists of a steady bass line with some chords and single notes. The piece concludes with a final chord in the bass line.

Ex. 434.

EX. 434.

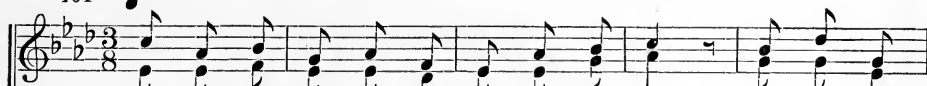
EX. 434.

Musical score for Example 434, featuring two staves in B-flat major and 3/4 time. The first staff has a treble clef and the second has a bass clef. The music consists of eighth and quarter notes with some rests.



A musical score for the song 'The Rose Tree'. It consists of two staves, both in G major (one sharp) and 2/4 time. The melody is written on the top staff, and the accompaniment is on the bottom staff. The melody starts with a quarter note G, followed by a quarter note A, a quarter note B, and a quarter note C. It then has a half note D, a quarter note E, a quarter note F, and a quarter note G. The accompaniment starts with a quarter note G, followed by a quarter note A, a quarter note B, and a quarter note C. It then has a half note D, a quarter note E, a quarter note F, and a quarter note G. The score ends with a double bar line and repeat signs on both staves.

NO. 89.

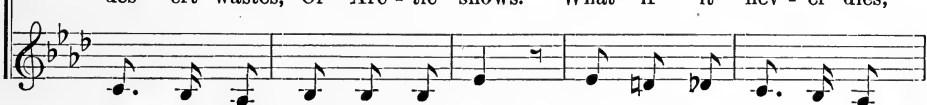

THE BREEZE.

104 = 



1. Where does the breeze come from That lifts your hair, La - den with
 2. Up on some moun-tain-top, Fro - zen and drear, It, 'mid a
 3. Then flew the pleas-ant wind O - ver the sea, Catch-ing, at
 4. Where birds their o - pen nests In or-chards build, Then past the
 5. Where does it die at last? No - bod - y knows, Wheth-er in

thous - and songs Learned ev - ery - where? E'en while it fans your cheek,
 hun - dred snows, Grew keen and clear; Sucked in - to i - cy caves,
 ev - ery bound, Wild min-strel - sy; O'er beds of gar - den flowers,
 old church tower, With swal-lows filled, Lift - ing the haw-thorn leaf,
 des - ert wastes, Or Arc - tic snows. What if it nev - er dies,

Lo! it is past; Where was it born at first, Where dies at last?
 Dashed on a rock, It felt the light-ning's spear, The earth-quake's shock.
 Faint with perfume, On through the sol - emn shades Of wood-land gloom.
 Starr-ling the hare, Sure - ly the light-some breeze Strays ev - ery-where.
 But flits a - long, Add - ing each new sur - prise Un - to its song?



MRS. ANDERSON.

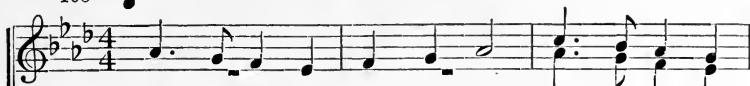
Ex. 435.



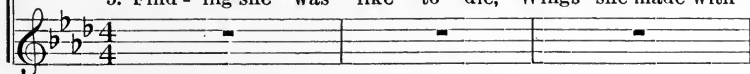
Ex. 436.



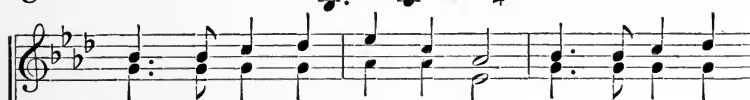
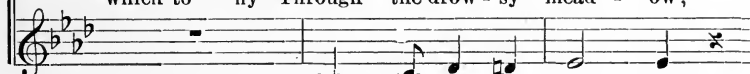
NO. 90. LITTLE DANDELION.

108 = 

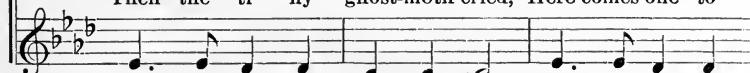
1. Lit - tle Dan - de - li - on spent All her days in
 2. With her gown thrown o'er her head, Dan - de - li - on
 3. When the sun had hid a - way, Dan - de - li - on
 4. Dan - de - li - on, one fine day, Threw her yel - low
 5. Find - ing she was like to die, Wings she made with



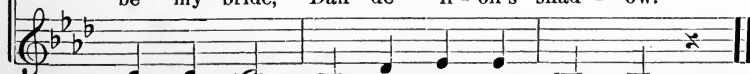
sweet con - tent: If she dressed in yel - low;
 went to bed While the sun was shin - ing;
 grew more gay; Shook her skirts a - round her,
 gown a - way, -Dressed her - self in la - ces;
 which to fly Through the drow - sy mead - ow;



So, too, did the sun on high, And the rov - ing
 Then her pet - ti - coat of green With fringed ed - ges
 Danced a lit - tle with the breeze, Cour - tesied to the
 But she found her - self a - lone; Bees and hum - birds
 Then the ti - ny ghost-moth cried, "Here comes one to



but - ter - fly, That most jol - ly fel - low.
 could be seen, And her gown's green lin - ing,
 hon - ey - bees, Glad that they had found her.
 would have none Of her airs and gra - ces.
 be my bride, Dan - de - li - on's shad - ow."



MRS. ANDERSON.



Ex. 437.



Ex 438.



Ex. 439.



Ex. 440.



NO. 91.

MORNING HYMN.

$72 = \text{♩}$

1. Now the shades of night are gone; Now the morn-ing light is come;
 2. Fill our souls with heaven-ly light, Ban-ish doubt and clear our sight;
 3. Keep our haugh-ty pas-sions bound; Save us from our foes a-round;
 4. When our work of life is past; Oh, re-ceive us then at last;

Lord, may we be thine to-day; Drive the shades of sin a-way.
 In thy ser-vice, Lord, to-day, May we la-bor, watch and pray.
 Go-ing out and com-ing in, Keep us safe from ev-ery sin.
 Night and sin shall be no more, When we reach the heaven-ly shore.

EPISCOPAL COLL.

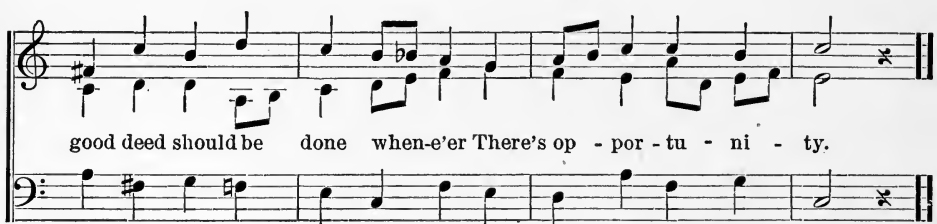
Ex. 441.

No. 92.

A GOOD DEED.

88 = 


Wher-e'er you see a lit - tlespace, There planta lit - tle tree; A



good deed should be done when-e'er There's op - por - tu - ni - ty.

GERMAN, TR. BY DULCKEN.

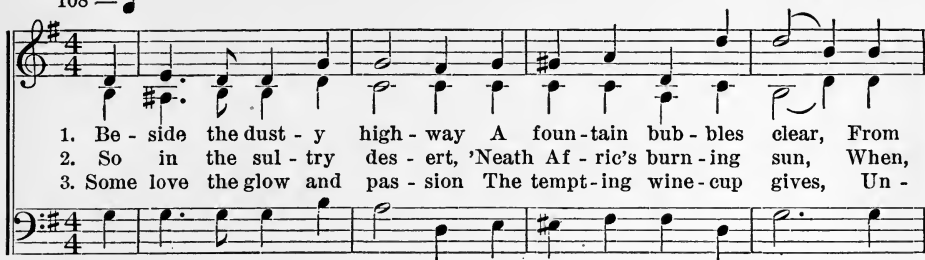
Ex. 442.



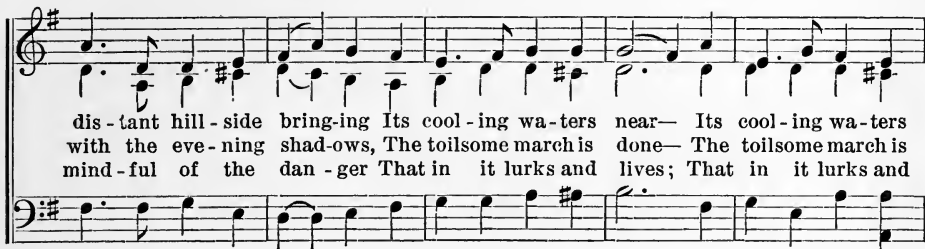
Ex. 443.



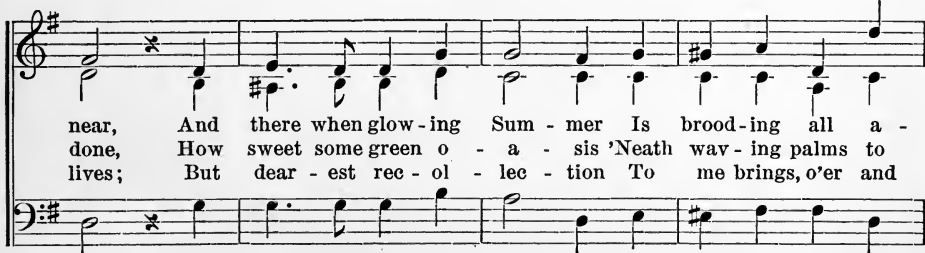
No. 93. CLEAR, SPARKLING FOUNT.

108 = 


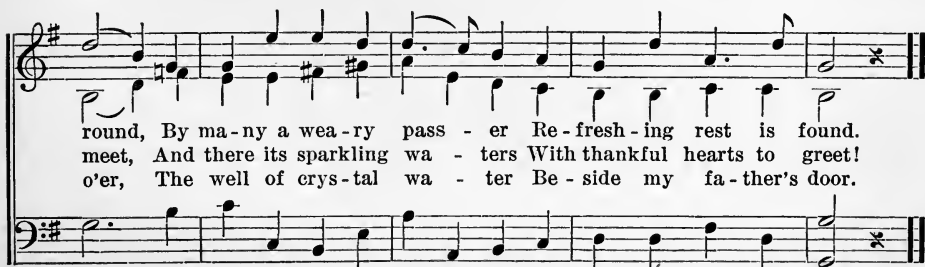
1. Be - side the dust - y high - way A foun - tain bub - bles clear, From
 2. So in the sul - try des - ert, 'Neath Af - ric's burn - ing sun, When,
 3. Some love the glow and pas - sion The tempt - ing wine - cup gives, Un -



dis - tant hill - side bring - ing Its cool - ing wa - ters near— Its cool - ing wa - ters
 with the eve - ning shad - ows, The toilsome march is done— The toilsome march is
 mind - ful of the dan - ger That in it lurks and lives; That in it lurks and



near, And there when glow - ing Sum - mer Is brood - ing all a -
 done, How sweet some green o - a - sis 'Neath wav - ing palms to
 lives; But dear - est rec - ol - lec - tion To me brings, o'er and



round, By ma - ny a wea - ry pass - er Re - fresh - ing rest is found.
 meet, And there its sparkling wa - ters With thankful hearts to greet!
 o'er, The well of crys - tal wa - ter Be - side my fa - ther's door.

Ex. 444.



Ex. 445.




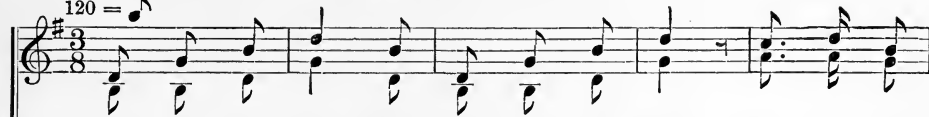
Ex. 446.



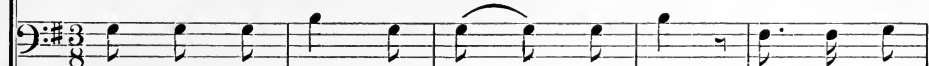
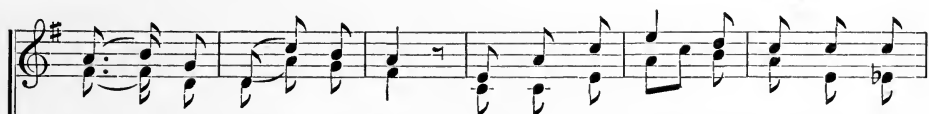
No. 94.

THE FOUNTAIN.


120 = 



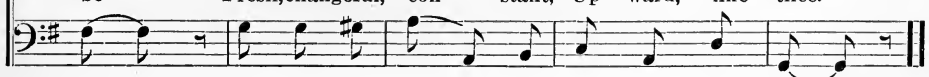
1. In - to the sun - shine, Full of the light, Leap - ing and
 2. In - to the star - light, Rush - ing in spray; Hap - py at
 3. Glad of all weath - ers, Still seem - ing best, Up - ward or
 4. Ceas - less as - pir - ing, Cease - less con - tent, Dark - ness or

flash - ing From morn till night! In - to the moon - light, Whit - er than
 mid - night, Hap - py by day! Ev - er in mo - tion, Blithesome and
 down - ward Mo - tion thy rest, Full of a na - ture Noth - ing can
 sun - shine Thy el - e - ment, Glo - ri - ous Foun - tain! Let my heart

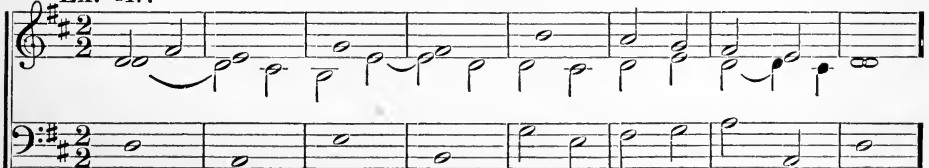



snow, Wav - ing so flower - like When the winds blow!
 cheer - y, Still climb - ing heaven - ward, Nev - er a - wea - ry.
 tame; Changed ev - 'ry mo - ment, Ev - er the same.
 be Fresh, change - ful, con - stant, Up - ward, like thee.




J. R. LOWELL.

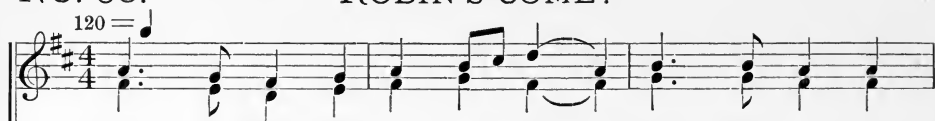
Ex. 447.



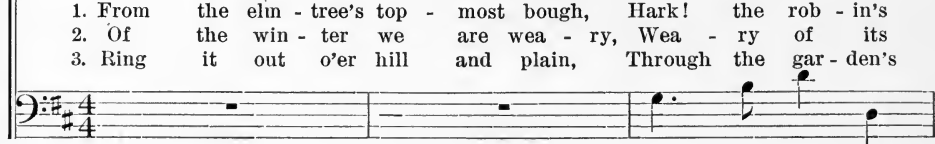

No. 95.

ROBIN'S COME!

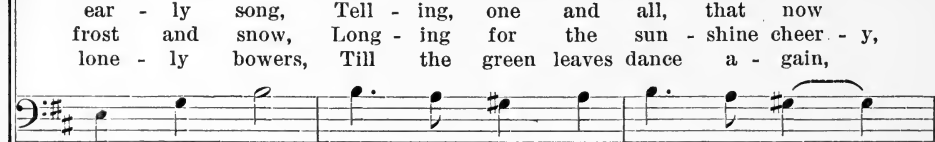

120 = 



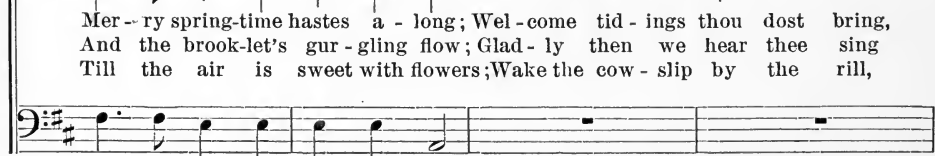

1. From the elm - tree's top - most bough, Hark! the rob - in's
 2. Of the win - ter we are wea - ry, Wea - ry of its
 3. Ring it out o'er hill and plain, Through the gar - den's

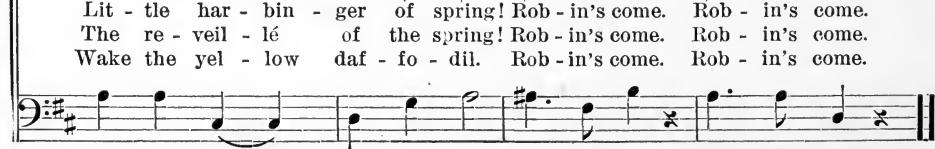
ear - ly song, Tell - ing, one and all, that now
 frost and snow, Long - ing for the sun - shine cheer - y,
 lone - ly bowers, Till the green leaves dance a - gain,

Mer - ry spring-time hastes a - long; Wel - come tid - ings thou dost bring,
 And the brook - let's gur - gling flow; Glad - ly then we hear thee sing
 Till the air is sweet with flowers; Wake the cow - slip by the rill,

Lit - tle har - bin - ger of spring! Rob - in's come. Rob - in's come.
 The re - veil - lé of the spring! Rob - in's come. Rob - in's come.
 Wake the yel - low daf - fo - dil. Rob - in's come. Rob - in's come.




No. 96.

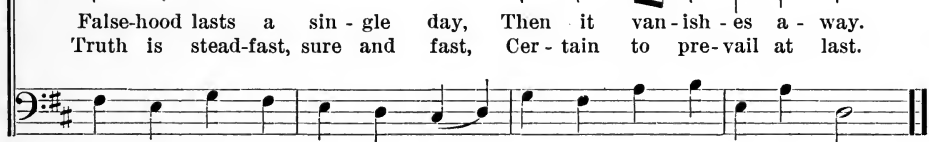
TRUTH.

108 = 


1. Truth is hon - est, truth is sure; Truth is strong and must en - dure;
2. Child, at all times tell the truth, Let no lie de - file thy mouth;

False-hood lasts a sin - gle day, Then it van - ish - es a - way.
'Truth is stead-fast, sure and fast, Cer - tain to pre-vail at last.



Ex. 448.



Ex. 449.



Ex. 450.

Example 450 is a two-staff musical exercise in 6/8 time, featuring a key signature of one sharp (F#). The melody in the treble staff consists of eighth and quarter notes, often beamed together, with some notes tied across measures. The bass staff provides a harmonic accompaniment using a mix of eighth and quarter notes, with some notes tied across measures. The piece concludes with a final whole note in the treble staff.


Ex. 451.

Example 451 is a two-staff musical exercise in 2/4 time, featuring a key signature of two sharps (F# and C#). The melody in the treble staff is composed of quarter and eighth notes, with some notes tied across measures. The bass staff provides a simple accompaniment of quarter notes. The piece ends with a final whole note in the treble staff.


Ex. 452.

Example 452 is a two-staff musical exercise in 3/4 time, featuring a key signature of two sharps (F# and C#). The melody in the treble staff includes quarter, eighth, and sixteenth notes, with some notes tied across measures. The bass staff provides a harmonic accompaniment using quarter and eighth notes. The piece concludes with a final whole note in the treble staff.

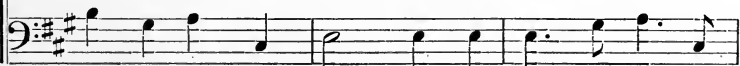
No. 97. AS I WALKED THROUGH THE VILLAGE STREET.

104 = 


1. As I walked through the vil - lage street, The
2. And ba - by nes - tled in my arms; And
3. And sweet in ev - ery gar - den bed The
4. But not so sweet as ba - by's arms, Which
5. Nor half so bright as ba - by's eyes, With

stee - ple bells were ring - ing; The stee - ple bells—the
clear the birds were sing - ing; And clear the birds—and
love - ly flowers were spring - ing. The love - ly flowers—the
round my neck were cling - ing, Which round my neck—which
love and joy so brim - ming, With love and joy—with




stee - ple bells—the stee - ple bells were ring - ing;
clear the birds—and clear the birds were sing - ing;
love - ly flowers—the love - ly flowers were spring - ing.
round my neck—which round my neck were cling - ing.
love and joy—with love and joy so brim - ming.




No. 98.

GIVE.

72 =

1. See the riv - ers flow - ing Downward to the sea, Pour-ing all their
 2. Watch the prince-ly flow - ers Their rich fragrance spread; Load the air with
 3. Give thy heart's best treas - ures; From fair Nature learn; Give thy love, and

treas - ures Boun-ti-ful and free! Yet, to help their giv-ing, Hidden springs a-
 per - fumes, From their beauty shed; Yet their lav-ish spending Leaves them not in
 ask not, Wait not a re-turn. And the more thou spendest From thy lit-tle

rise; Or, if need be, show - ers Feed them from the skies.
 dearth, With fresh life re-plen - ished From their mother earth.
 store, With a dou - ble boun - - ty, God will give thee more.

ADELAIDE A. PROCTOR.

Ex. 453.

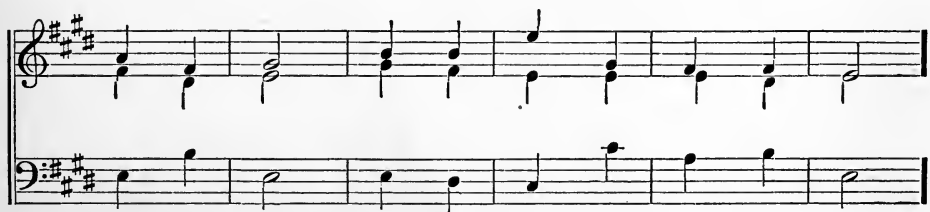
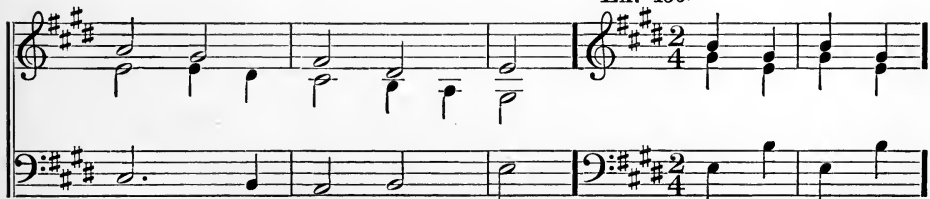
Ex. 454.



Ex. 455.



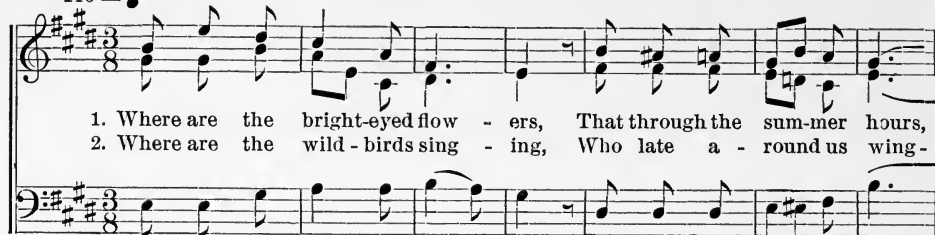
Ex. 456.



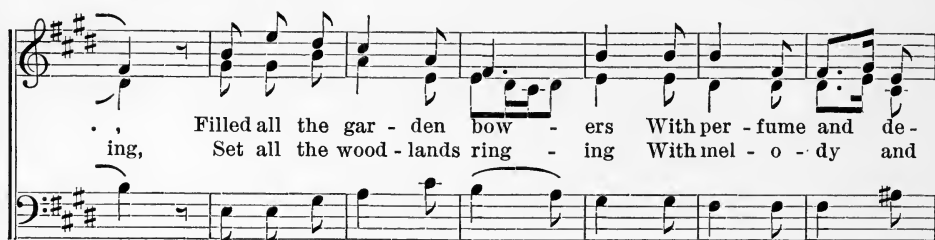
No. 99.

AUTUMNAL.

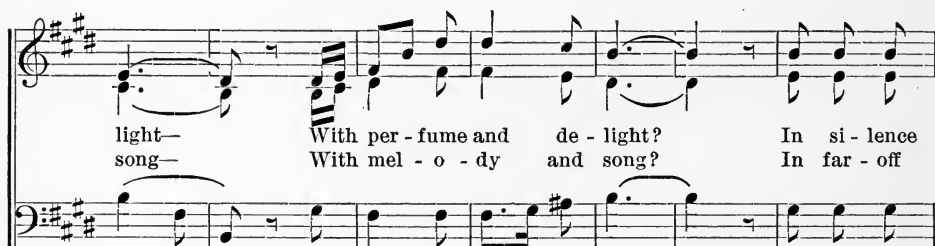
116 =



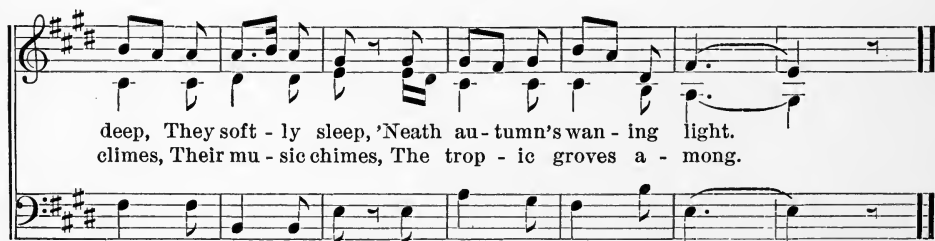
1. Where are the bright-eyed flow - ers, That through the sum-mer hours,
2. Where are the wild - birds sing - ing, Who late a - round us wing-



Filled all the gar - den bow - ers With per - fume and de -
ing, Set all the wood - lands ring - ing With mel - o - dy and



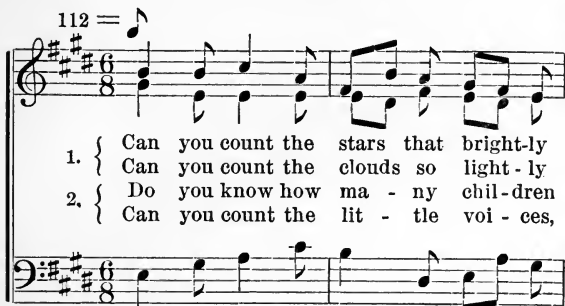
light— With per - fume and de - light? In si - lence
song— With mel - o - dy and song? In far - off



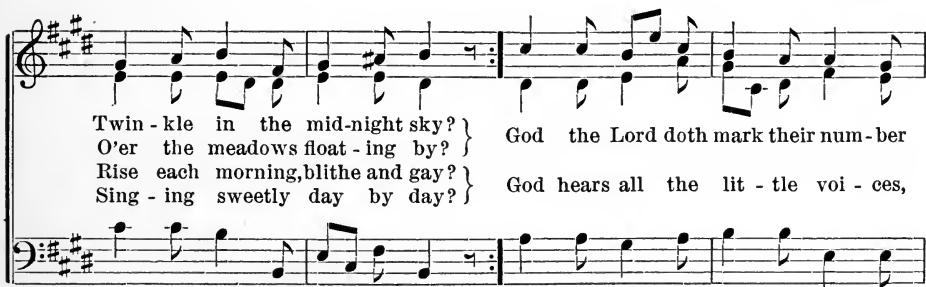
deep, They soft - ly sleep, 'Neath au - tumn's wan - ing light.
climes, Their mu - sic chimes, The trop - ic groves a - mong.

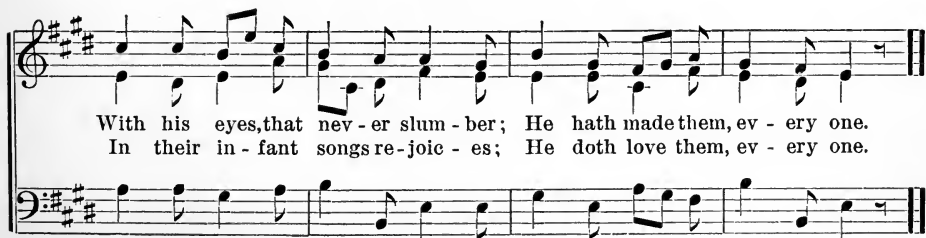
W. W. CALDWELL.

NO. 100. THE HEAVENLY FATHER.

112 =  The first system of the song, starting with a treble clef, key signature of two sharps (F# and C#), and a 6/8 time signature. It includes a tempo marking '112 ='. The melody is written on a single staff, and the bass line is on a lower staff. The lyrics are: 1. { Can you count the stars that bright-ly / Can you count the clouds so light-ly / 2. { Do you know how ma - ny chil-dren / Can you count the lit - tle voi - ces,

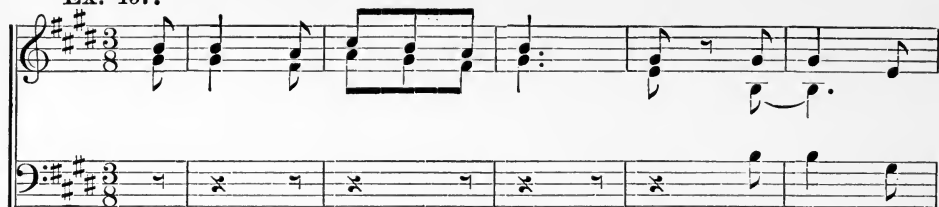


 The second system of the song, continuing the melody and bass line. The lyrics are: Twin - kle in the mid-night sky? } God the Lord doth mark their num - ber / O'er the meadows float - ing by? } / Rise each morning, blithe and gay? } God hears all the lit - tle voi - ces, / Sing - ing sweetly day by day? }

 The third system of the song, concluding the melody and bass line. The lyrics are: With his eyes, that nev - er slum - ber; He hath made them, ev - ery one. / In their in - fant songs re - joic - es; He doth love them, ev - ery one.

GERMAN, TR. BY DULCKEN.

Ex. 457.



Ex. 458.



NO. 101.

AN EVENING PRAYER.

84 =

1. Lord, thine eye is clos - ed nev - er: When night casts o'er earth her hood,
 2. Grant, O Lord! that we thy sheep, May this night in safe - ty sleep;
 3. Or, if thou hast willed that I Must be - fore the morn - ing die,

Thou re - main - est wake - ful ev - er, And art like a shep - herd good,
 And when we a - gain a - wake, Give us strength our cross to take;
 In - to thy hands to the end Soul and bod - y I com - mend,

Who, through every dark - some hour, Tends his flock with watchful power.
 And to or - der all our ways To thine hon - or and thy praise,
 In - to thy hands to the end Soul and bod - y I commend. A - MEN.

GERMAN.

Ex. 459.

Ex. 460.





Ex. 461.



No. 102.

HE PRAYETH BEST.

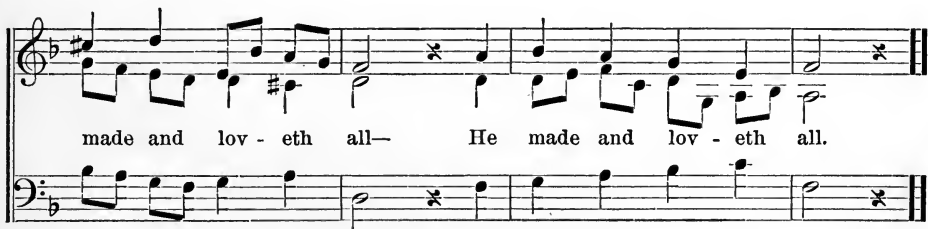
88 = 



He pray - eth best, who lov - eth best All things both great and



small; . . . For the dear God who lov - eth us, He



made and lov - eth all— He made and lov - eth all.

COLERIDGE.

Ex. 462.



made and lov - eth all— He made and lov - eth all.

NO. 103.

SONG AFTER LABOR.

100 = 


1. La - bor's strong and mer - ry chil - dren, Com - rades
 2. No des - pond - ing, no re - pin - ing! Leis - ure
 3. E - ven God's all ho - ly la - bor Framed the



of the ris - ing sun, Let us sing some
 must by toil be bought; . . Nev - er yet was
 air, the stars, the sun; Built our earth on



songs to - geth - er, Now our toil, our toil is done.
 good ac - com - plished, With - out hand, without hand and thought.
 deep foun - da - tions, And - the world, the world was won!

BARRY CORNWALL.

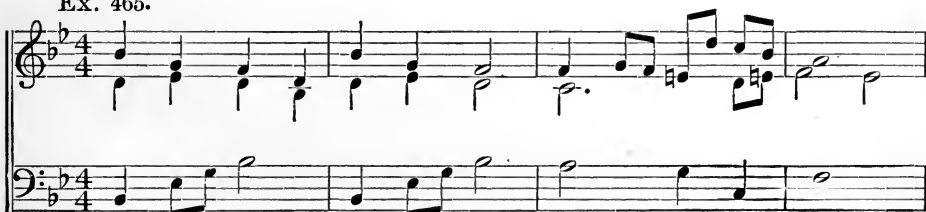
Ex. 463.



Ex. 464.

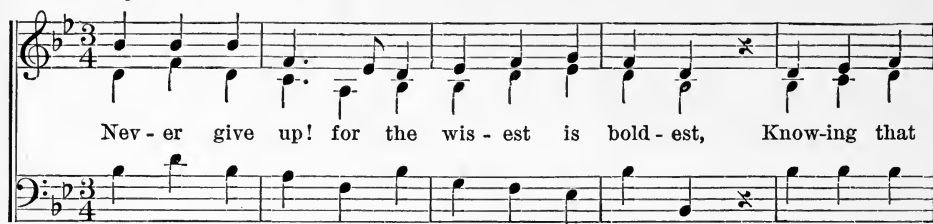


Ex. 465.



NO. 104.

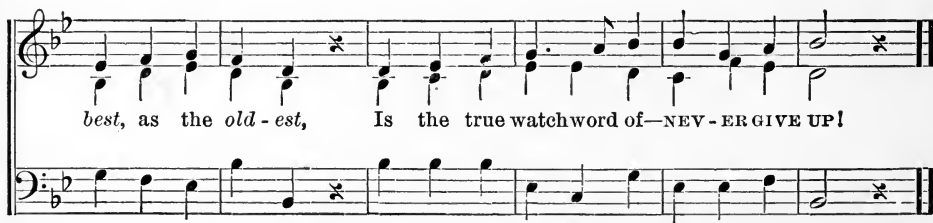
NEVER GIVE UP!

104 = 


Nev - er give up! for the wis - est is bold - est, Know - ing that



Prov - i - dence min - gles the cup; And of all max - ims, the



best, as the old - est, Is the true watchword of—NEV - ER GIVE UP!

Ex. 466.



Ex. 467.



Ex. 468.



No. 105. THE IMMENSITY OF GOD.



88=

1. { Who can, on the sea shore, Count the grains of
Or the leaves in Au - tumn, Whirl-ing o'er the

2. { Who can meas-ure o - cean, Where it deep - est
Or the rays the sun . . darts, Where it bright - est

3. { God is the un-num - ber'd, Who no bound can
Suns and stars, be - fore Him, Are as flakes of


sand? . . . } Or the win - ter snow - flakes,
land? . . . }
flows? . . . } Who, than swift - est light - ning.
glows? . . . }
know; . . . } God is called the Bound - less,
snow. . . . }

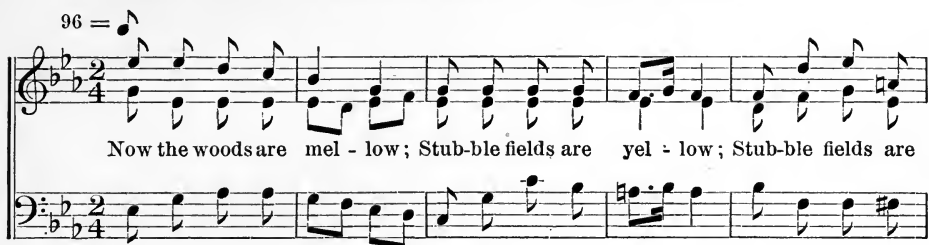
Driv - ing fierce and free? . . . Or the drops of
Fast - er yet can flee? . . . Name that wondrous
Fath - om - less is He; . . . Swift - er than the

wa - ter, In the bri - ny sea? . . .
Be - ing, Great - er none than He! . . .
light - ning, Deep - er than the sea. . . .

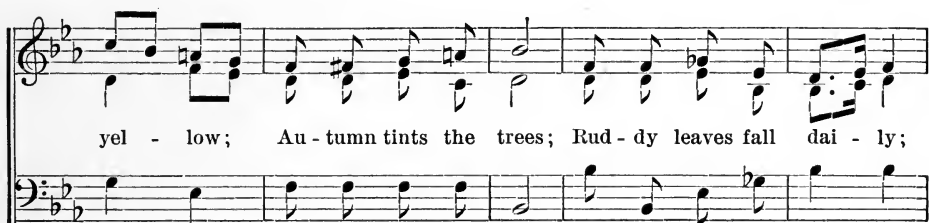
GERMAN, TR. BY DULCKEN.

NO. 106. THE APPROACH OF AUTUMN.

96 = 



Now the woods are mel - low; Stub - ble fields are yel - low; Stub - ble fields are



yel - low; Au - tumn tints the trees; Rud - dy leaves fall dai - ly;



Mists are ris - ing gray - ly, Mists are ris - ing gray - ly; Cold - er blows the breeze.

GERMAN TR.

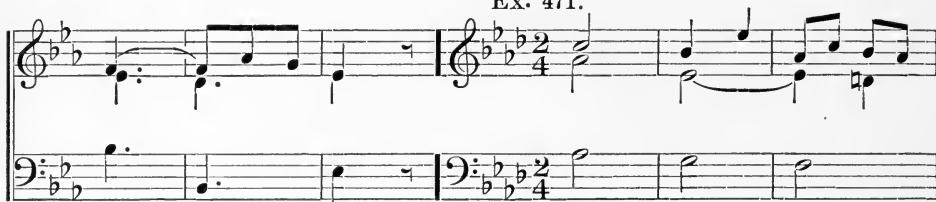
Ex. 469.



Ex. 470.




Ex. 471.



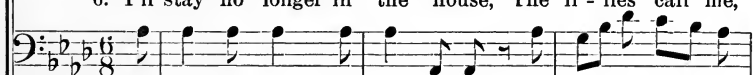
Ex. 472.



No. 107. FLOWER DANCES.

76 = 


1. In May the val - ley li-lies ring, Their bells chime clear and
2. The blossoms, gold and blue and white, Come quickly, one and
3. Then in a trice the li - lies play, While all to dance be-
4. Then sad-ly vexed is Mas-ter Frost, Down to the vale comes
5. Yet Frost has scarce-ly left the vale, When li - lies call me
6. I'll stay no longer in the house, The li - lies call me,




sweet; They cry, "Come forth, ye flower-ets all, And
all; The speedwell, the for - get - me-not, The
gin; The moon looks on with friend - ly smile, And
he; Li - lies play danc - ing tunes no more, The
near; Call quick - ly to the Spring-tide feast; Their
too. Sweet flower-ets, danc-ing out - of - doors, I



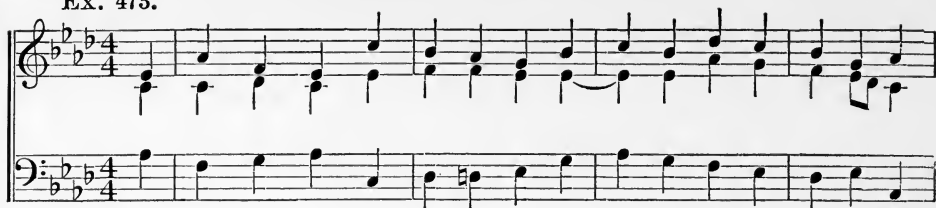

dance with twinkling feet, vio - lets hear the call, takes great joy there-in, pret - ty blossoms flee, bells ring doub-ly clear, come to dance with you,	And dance with twinkling feet." The violets hear the call. And takes great joy there-in, The pret - ty blossoms flee, Their bells ring doubly clear. I come to dance with you.
--	---



GERMAN, TR. BY MRS. ANDERSON.



Ex. 473.

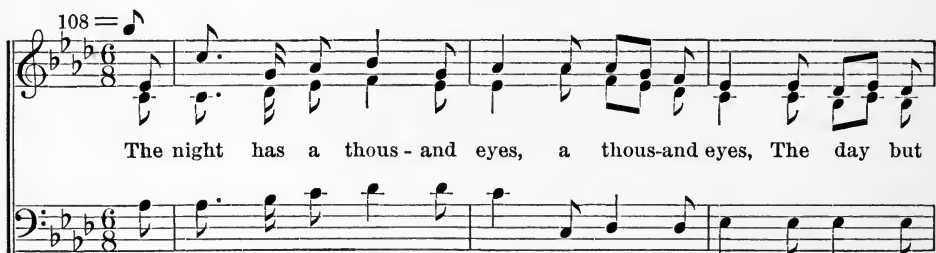


Ex. 474.



No. 108.

LIGHT.



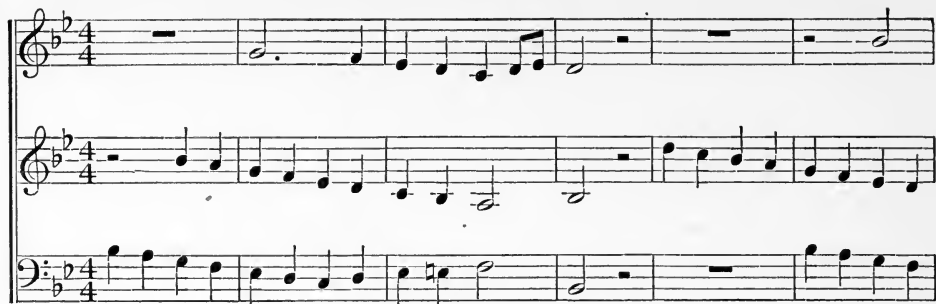
light of the bright world dies . . With the dy - ing sun. The

mind has a thous - and eyes, a thous - and eyes, And the heart but

one; Yet the heart of a whole life dies, . . a whole life dies, When its

love . . is . . . done. . . When its love is done. . .

Ex. 475.



' Ex. 476.



No. 109.

THE CUCKOO.

Allegro. ♩ = 116.

1ST AND 2ND SOPRANO.



1. Hail, beauteous stran - ger of the grove! Thou mes - sen - ger of

ALTO.



2. Sweetbird, thy bower is ev - er green, Thy sky is ev - er

BASS.



Spring Now heaven re - pairs thy ru - ral seat, And



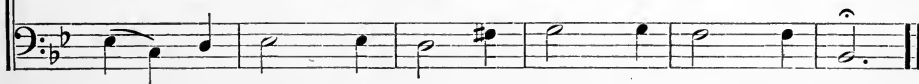
clear; . . . Thou hast no sor - row in thy song, No



woods thy wel - come sing, And woods thy wel - come sing.



Win - ter in thy year, No win - ter in thy year.



JOHN LOGAN.

NO. 110. HOW GALLANTLY, HOW MERRILY.

Allegretto. $\text{♩} = 69.$

How gal-lant-ly, how mer-ri-ly We ride a-long the sea! . . . The

morn-ing is all sun-shine, The wind is blow-ing free; . . . The

bil-lows are all spark-ling, And bound-ing in the light, The

bil - lows are all spark - ling, And bound - ing in the light, Like

This musical system consists of three staves. The top staff is in treble clef with a key signature of two sharps (F# and C#). It contains a melody with eighth and quarter notes. The middle staff is also in treble clef with the same key signature, featuring a series of rests followed by a melodic line. The bottom staff is in bass clef with the same key signature, providing a harmonic accompaniment with eighth and quarter notes.

crea - tures in whose sun - ny veins The blood is run - ning bright.

This musical system continues the piece with three staves. The top staff in treble clef concludes the melody with a final note and a double bar line. The middle staff in treble clef continues the accompaniment. The bottom staff in bass clef provides the harmonic base, ending with a final note and a double bar line.

BARRY CORNWALL.

Ex. 477.

This exercise is presented in three staves. The top staff is in treble clef with a key signature of two sharps and a 3/4 time signature. It features a melody with eighth notes and rests. The middle staff is also in treble clef with the same key signature and time signature, containing a rhythmic accompaniment. The bottom staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment.

Ex. 478.

Ex. 478 is a three-part musical setting in 3/4 time with a key signature of one sharp (F#). The first part (treble clef) begins with a dotted quarter note on G4, followed by eighth notes on A4, B4, and C5, then a quarter note on B4, and a half note on A4. The second part (treble clef) begins with a quarter note on G4, followed by eighth notes on A4, B4, and C5, then a quarter note on B4, and a half note on A4. The third part (bass clef) begins with a quarter note on G3, followed by eighth notes on A3, B3, and C4, then a quarter note on B3, and a half note on A3. The piece concludes with a double bar line.

Ex. 479.

Ex. 479 is a three-part musical setting in 2/4 time with a key signature of one sharp (F#). The first part (treble clef) begins with a dotted quarter note on G4, followed by eighth notes on A4, B4, and C5, then a quarter note on B4, and a half note on A4. The second part (treble clef) begins with a quarter note on G4, followed by eighth notes on A4, B4, and C5, then a quarter note on B4, and a half note on A4. The third part (bass clef) begins with a quarter note on G3, followed by eighth notes on A3, B3, and C4, then a quarter note on B3, and a half note on A3. The piece concludes with a double bar line.

This block shows the continuation of the musical score for Ex. 479, specifically the final measures of the three parts. The first part (treble clef) concludes with a half note on A4. The second part (treble clef) concludes with a half note on A4. The third part (bass clef) concludes with a half note on A3. The piece concludes with a double bar line.

Ex. 480.

Ex. 480 is a three-staff musical exercise in D major (two sharps) and 2/2 time. The first staff contains a melody of eighth and quarter notes. The second and third staves provide harmonic support with sustained notes and moving lines.

Ex. 481.

Ex. 481 is a three-staff musical exercise in D major. It begins in 2/2 time and changes to 3/4 time after the first measure of each staff. The piece concludes with a double bar line and repeat dots. The notation includes various note values, rests, and a key signature of two sharps.

NO. 111. IN THE SUN'S BRIGHT GOLD.

Allegretto. ♩ = 100.

1ST and 2ND SOPRANO.

In the sun's bright gold, O'er moun - tain and wold, Thy

ALTO.

In the sun's bright gold, O'er moun - tain and wold, Thy

BASS.

glad - some song doth ring; . . . As thou fli - est free Through the

glad - some song doth ring; . . . As thou fli - est free Through the

a - zure sea, Cool - ing thy air - y wing. . . Where the

a - zure sea, Cool - ing thy air - y wing. . . Where the

light cloud soars, Where the tor - rent pours, Canst thou flit o'er the

light cloud soars, Where the tor - rent pours, Canst thou flit o'er the

This system consists of three staves. The top staff is a treble clef with a key signature of one sharp (F#). It contains a melody with eighth and sixteenth notes, and some chords. The middle staff is also a treble clef with the same key signature, containing a similar melody. The bottom staff is a bass clef with the same key signature, providing a harmonic foundation with eighth and sixteenth notes.

moun - tain's brow; . . . Then down at a bound From the

moun - tain's brow; . . . Then down at a bound From the

This system consists of three staves. The top staff is a treble clef with a key signature of one sharp (F#). It contains a melody with eighth and sixteenth notes, and some chords. The middle staff is also a treble clef with the same key signature, containing a similar melody. The bottom staff is a bass clef with the same key signature, providing a harmonic foundation with eighth and sixteenth notes.

sky to the ground— Oh, a glo - rious life hast thou, . .

sky to the ground— Oh, a glo - rious life hast thou. . .

This system consists of three staves. The top staff is a treble clef with a key signature of one sharp (F#). It contains a melody with eighth and sixteenth notes, and some chords. The middle staff is also a treble clef with the same key signature, containing a similar melody. The bottom staff is a bass clef with the same key signature, providing a harmonic foundation with eighth and sixteenth notes.

Ex. 482.

Ex. 482 is a three-staff musical exercise in B-flat major (three flats) and 2/4 time. The first staff features a melody with eighth and sixteenth notes, including slurs and ties. The second staff provides a harmonic accompaniment with half notes and whole notes, also featuring slurs and ties. The third staff contains a bass line with eighth and sixteenth notes, including slurs and ties. The piece concludes with a final chord in the first staff.

Ex. 483.

Ex. 483 is a three-staff musical exercise in B-flat major (three flats) and 2/4 time. The first staff features a melody with eighth and sixteenth notes, including slurs and ties. The second staff provides a harmonic accompaniment with half notes and whole notes, also featuring slurs and ties. The third staff contains a bass line with eighth and sixteenth notes, including slurs and ties. The piece concludes with a final chord in the first staff.

This block continues the musical exercise from Ex. 483. It consists of three staves. The first staff features a melody with eighth and sixteenth notes, including slurs and ties. The second staff provides a harmonic accompaniment with half notes and whole notes, also featuring slurs and ties. The third staff contains a bass line with eighth and sixteenth notes, including slurs and ties. The piece concludes with a final chord in the first staff.

No. 112. ROUND US ALL IS MOTION.

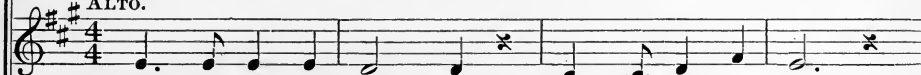
Allegro. ♩ = 116.

1ST and 2ND SOPRANO.



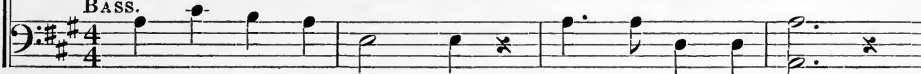
1. Round us all is mo - tion, Spring is danc - ing here;

ALTO.

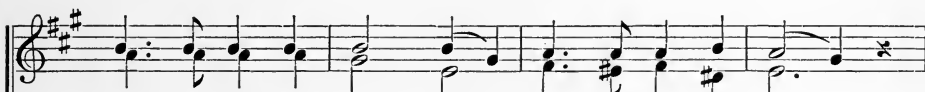


2. Grass - es dai - ly flut - ter, Nod - ding in the breeze,

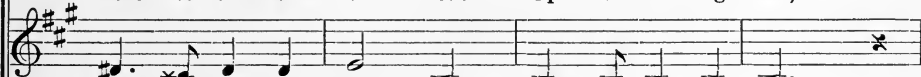
BASS.



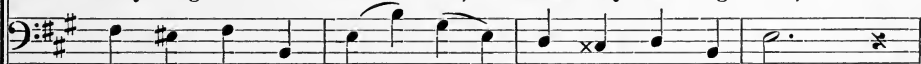
3. With the breeze we're fly - ing, Youth in air up - springs



Danc - es sun-kiss'd o - cean Up to danc - ing air,



Sway - ing are the lil - ies, Waved by roam - ing bees,



Where the bird is soar - ing Sun - ning our bold wings;



And our feet are rest - less, Life smiles ev - ery - where,



And our hearts are sing - ing To the sing - ing trees.



Join - ing in the an - them, The lark to heav - en sings.

DR. PHILIP WOOLF.

NO. 113.

MOONRISE.

Andante. ♩ = 84.

1ST and 2ND SOPRANO.

What stands up - on the high - land? What walks a - cross the rise, As

ALTO.

What stands up - on the high - land? What walks a - cross the rise, As

BASS.

though a star - ry is - land Were sink - ing down the skies?

though a star - ry is - land Were sink - ing down the skies? What

What decks the moun - tain side?

makes the trees so gold - en? Like a

Round the white brow of a bride? The
 veil of sil - ver fold - en Round the white brow of a bride? The

This system contains the first three staves of music. The top staff is a treble clef with a key signature of two sharps (F# and C#). The middle staff is a treble clef with a key signature of two sharps. The bottom staff is a bass clef with a key signature of two sharps. The lyrics are written below the middle staff.

mag - ic moon is break - ing, Like a con-queror from the east, The
 mag - ic moon is break - ing, Like a con-queror from the east, The

This system contains the next three staves of music, continuing the melody and accompaniment from the first system. The lyrics are repeated on the middle and bottom staves.

wait - ing world a - wak - ing To a gold - en fair - y feast.
 wait - ing world a - wak - ing To a gold - en fair - y feast.

This system contains the final three staves of music. The lyrics conclude with 'wait - ing world a - wak - ing To a gold - en fair - y feast.' on both the middle and bottom staves.

Ex. 484.



Ex. 485.



Ex. 486.



Ex. 487.



NO. 114.

TWILIGHT.

Moderato. ♩ = 72.

1ST AND 2ND SOPRANO.



1. The sum - mer day is near its close, And down the gold - en west The
ALTO.



2. O rest - less heart, be thou too still, No long - er seek to roam, Con -
BASS.



set - ting sun in glo - ry goes, The wea - ry world will rest - The



tent thy low - ly place to fill, And there to find a home - And



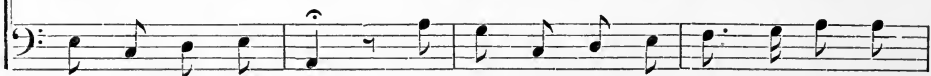
wea - ry world will rest. A peace - ful calm is on the land, A -



there to find a home. So shall thou true en - joy - ment know, And



wea - ry world will rest. A peace - ful calm is on the land, A -



there to find a home. So shall thou true en - joy - ment know, And



wea - ry world will rest. A peace - ful calm is on the land, A -

hush up - on the sea, The waves break soft - ly on the strand, All
from this sa - cred hour, Shall ho - ly ben - e - dic - tions flow With

is tran - quil - li - ty, All is tran - quil - li - ty.
sweet and heal - ing power— With sweet and heal - ing power.

W. W. CALDWELL.

Ex. 488.

Ex. 489.

Ex. 489 is a three-staff musical exercise in 4/4 time with a key signature of three sharps (F#, C#, G#). The first staff begins with a whole rest, followed by a melodic line starting on G4, moving through A4, B4, C5, B4, A4, G4, F#4, E4, D4, and ending on C4. The second staff also begins with a whole rest, followed by a whole rest, and then a half note C4 with a fermata. The third staff starts with a half note C4, followed by a half note D4, then a quarter note E4, and continues with a series of eighth and sixteenth notes: F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3, C3.

Ex. 490.

Ex. 490 is a three-staff musical exercise in 2/4 time with a key signature of three sharps (F#, C#, G#). The first staff begins with a half note G4, followed by quarter notes A4, B4, C5, B4, A4, G4, and ends with a half note C4 with a fermata. The second staff begins with a half note G4, followed by quarter notes A4, B4, C5, B4, A4, G4, and ends with a half note C4 with a fermata. The third staff begins with a half note C4, followed by quarter notes D4, E4, F#4, G4, and ends with a half note C4 with a fermata.

This block continues the musical exercise from Ex. 490. The first staff begins with a half note G4, followed by quarter notes A4, B4, C5, B4, A4, G4, and ends with a half note C4 with a fermata. The second staff begins with a half note G4, followed by quarter notes A4, B4, C5, B4, A4, G4, and ends with a half note C4 with a fermata. The third staff begins with a half note C4, followed by quarter notes D4, E4, F#4, G4, and ends with a half note C4 with a fermata.

NO. 115. IN PRAISE OF WATER.

Allegro vivace. ♩ = 132.

1ST AND 2ND SOPRANO.

As long as there are wells and springs, And clear, re-fresh-ing foun-tains; As

ALTO.

As long as there are wells and springs, And clear, re-fresh-ing foun-tains; As

BASS.

The musical score for the first system features three staves. The top staff is for the 1st and 2nd Soprano, the middle for the Alto, and the bottom for the Bass. The key signature is B-flat major (two flats) and the time signature is 4/4. The lyrics are written below the staves, with the Soprano and Alto parts having identical lyrics for this section.

long as might-y riv-ers run To o-cean, from the moun-tains; As

long as might-y riv-ers run To o-cean, from the moun-tains; As

The musical score for the second system continues the melody. The Soprano and Alto parts have identical lyrics, while the Bass part has a rest (indicated by a horizontal line) for the duration of the phrase.

long as seas give back to clouds The rains that form the riv-er, We'll

long as seas give back to clouds The rains that form the riv-er, We'll

The musical score for the third system concludes the piece. The Soprano and Alto parts have identical lyrics, while the Bass part has a rest (indicated by a horizontal line) for the duration of the phrase.

drink our draughts of wa - ter pure, And bless the boun-teous giv - er. As

drink our draughts of wa - ter pure, And bless the boun-teous giv - er. As

This system consists of three staves in G major (one sharp) and 4/4 time. The top staff has a treble clef and contains the melody with lyrics. The middle staff has a treble clef and contains a second melody line with lyrics. The bottom staff has a bass clef and contains a bass line. The music is written in a simple, hymn-like style with many chords.

long as there are wells and springs, And clear, re - fresh - ing foun-tains; As

long as there are wells and springs, And clear, re - fresh - ing foun-tains; As

This system continues the hymn with three staves. The top staff has a treble clef and contains the melody with lyrics. The middle staff has a treble clef and contains a second melody line with lyrics. The bottom staff has a bass clef and contains a bass line. The music is written in a simple, hymn-like style with many chords.

long as might - y riv - ers run To o - cean from the mountains; As

long as might - y riv - ers run To o - cean from the mountains; As

This system concludes the hymn with three staves. The top staff has a treble clef and contains the melody with lyrics. The middle staff has a treble clef and contains a second melody line with lyrics. The bottom staff has a bass clef and contains a bass line. The music is written in a simple, hymn-like style with many chords.

long as seas give back to clouds The rains that form the river, We'll drink our draughts of

long as seas give back to clouds The rains that form the river, We'll drink our draughts of

This musical system consists of three staves. The top staff is in treble clef with a key signature of two flats (B-flat and E-flat). The middle staff is in treble clef with the same key signature. The bottom staff is in bass clef with the same key signature. The lyrics are written below the middle staff.

wa - ter pure, And bless the bounteous giv - er— And bless the bounteous giv - er.

wa - ter pure, And bless the bounteous giv - er— And bless the bounteous giv - er.

This musical system consists of three staves. The top staff is in treble clef with a key signature of two flats. The middle staff is in treble clef with the same key signature. The bottom staff is in bass clef with the same key signature. The lyrics are written below the middle staff.

Ex. 491.

This musical exercise consists of three staves. The top staff is in treble clef with a key signature of two flats and a 4/4 time signature. The middle staff is in treble clef with the same key signature and time signature. The bottom staff is in bass clef with the same key signature and time signature. The exercise features various musical notations including eighth notes, quarter notes, and rests.

Ex. 492.

Ex. 492, measures 1-3. The music is in 4/4 time with a key signature of one flat (B-flat). Measure 1: Treble clef has a whole rest; Bass clef has a half note B-flat, a quarter note A-flat, and a quarter note G-flat. Measure 2: Treble clef has a whole rest; Bass clef has a half note F, a quarter note E, and a quarter note D. Measure 3: Treble clef has a whole rest; Bass clef has a half note C, a quarter note B, and a quarter note A. A double bar line follows measure 3.

Ex. 492, measures 4-6. Measure 4: Treble clef has a half note G, a quarter note F, and a quarter note E; Bass clef has a half note G, a quarter note F, and a quarter note E. Measure 5: Treble clef has a whole rest; Bass clef has a half note D, a quarter note C, and a quarter note B. Measure 6: Treble clef has a whole rest; Bass clef has a half note A, a quarter note G, and a quarter note F. A double bar line follows measure 6.

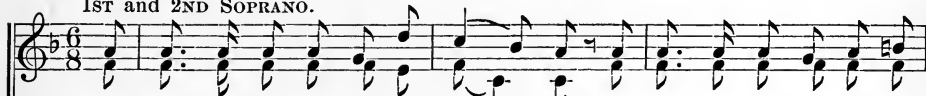
Ex. 493.

Ex. 493, measures 1-3. The music is in 4/4 time with a key signature of one flat (B-flat). Measure 1: Treble clef has a half note B-flat, a quarter note A-flat, and a quarter note G-flat; Bass clef has a half note B-flat, a quarter note A-flat, and a quarter note G-flat. Measure 2: Treble clef has a half note F, a quarter note E, and a quarter note D; Bass clef has a half note F, a quarter note E, and a quarter note D. Measure 3: Treble clef has a half note C, a quarter note B, and a quarter note A; Bass clef has a half note C, a quarter note B, and a quarter note A. A double bar line follows measure 3.

NO. 116. THE WORLD IS NOT WHOLLY FORSAKEN.

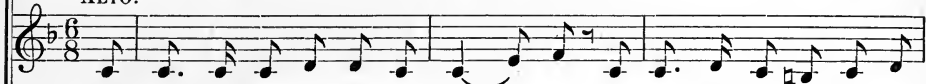
Allegretto. ♩ = 13

1ST and 2ND SOPRANO.



The world is not whol-ly for - sak - en By all that is love-ly and

ALTO.



The world is not whol-ly for - sak - en By all that is love-ly and

BASS.



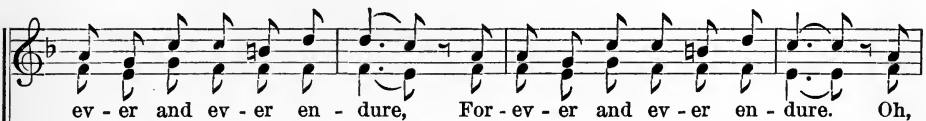
pure,

The king-doms of beau - ty and glad - ness For -



pure,

The king-doms of beau - ty and glad - ness For -



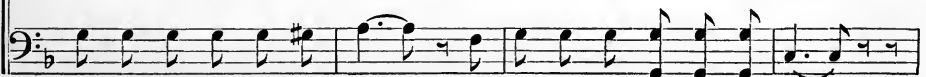
ev - er and ev - er en - dure,

For - ev - er and ev - er en - dure. Oh,



ev - er and ev - er en - dure,

For - ev - er and ev - er en - dure.



when with heart pensive and wea - ry, Thou watch-est the day's dy - ing glow, Look

Thou watch-est the day's dy - ing glow, Look

This system consists of three staves. The top staff is a treble clef with a key signature of one flat (B-flat), containing a melody of eighth and sixteenth notes. The middle staff is a treble clef with a key signature of one flat, containing a series of 'x' marks. The bottom staff is a bass clef with a key signature of one flat, containing a series of 'x' marks.

up - ward! new foun - tains of beau - ty From the gath - er - ing dark - ness shall

up - ward! new foun - tains of beau - ty From the gath - er - ing dark - ness shall

This system consists of three staves. The top staff is a treble clef with a key signature of one flat, containing a melody of eighth and sixteenth notes. The middle staff is a treble clef with a key signature of one flat, containing a series of 'x' marks. The bottom staff is a bass clef with a key signature of one flat, containing a series of 'x' marks.

flow, From the gath - er - ing dark - ness shall flow. Oh,

flow, From the gath - er - ing dark - ness shall flow. Oh,

This system consists of three staves. The top staff is a treble clef with a key signature of one flat, containing a melody of eighth and sixteenth notes. The middle staff is a treble clef with a key signature of one flat, containing a series of 'x' marks. The bottom staff is a bass clef with a key signature of one flat, containing a series of 'x' marks.

strive on - ly af - ter the beau - ty Which beck-ons to thee from the

strive on - ly af - ter the beau - ty Which beck-ons to thee from the

This system consists of three staves. The top staff is a vocal line in G major (one sharp) with lyrics. The middle staff is a vocal line in G major with lyrics. The bottom staff is a piano accompaniment line in G major.

skies, And thy life like the lark's shall be ev - er, That

skies, And thy life like the lark's shall be ev - er, That

This system consists of three staves. The top staff is a vocal line in G major with lyrics. The middle staff is a vocal line in G major with lyrics. The bottom staff is a piano accompaniment line in G major.

sings as she on - ward flies, That sings as she on - ward flies.

sings as she on - ward flies, That sings as she on - ward flies.

This system consists of three staves. The top staff is a vocal line in G major with lyrics. The middle staff is a vocal line in G major with lyrics. The bottom staff is a piano accompaniment line in G major.

Ex. 494.



Ex. 495.



No. 117. MORNING THOUGHTS.

Allegretto. ♩ = 88.

1ST and 2ND SOPRANO.

1. The sum - mer sun is shin - ing Up - on a world so bright! The

ALTO.

2. From gi - ant trees, strong branch-es, And all their vein - ed leaves; From

BASS.

3. I think of an - gel voi - ces When the birds' songs I hear; Of

dew up - on each gras - sy blade; The gold - en light, the depth of shade, All

lit - tle birds that mad - ly sing; From in - sects flut - tering on the wing; Ay,

that ce - les - tial cit - y, bright With ja - cinth, gold and chrys - o - lite, When

seem as they were on - ly made To min - is - ter de - light.

from the ver - y mean - est thing My spir - it joy re - ceives.

with its blaz - ing pomp of light, The morn - ing doth ap - pear.

MARY HOWITT.

NO. 118.

FAREWELL!

Andante. ♩ = 88.

1ST and 2ND SOPRANO.

1. Fare - well! our work is o'er; In pleas - ure mixed with pain, We

ALTO. 2. Good - bye; we turn to go From la - bor's dusk - y room, The

BASS. 3. Fare - well; from work to play! The wreath we sought is won, We

grasp the friend - ly hand In hope to meet a - gain. Lips

door is o - pen wide, The world is all in bloom. Life

close the well - read book, Our pres - ent work is done. Yet

smile—lips smile, but sad the eye; We lin - ger as we sigh Fare -

calls— life calls, we've la - bored well, Yet here we lin - gering dwell. Fare -

ere— yet ere we put it by, We clasp it; smil - ing sigh

FAREWELL !

237

well, Good - bye! Fare - well, Good - bye! Fare -

well, Good - bye! Fare - well, Good - bye! Fare -

Good - bye! Good - bye! Fare -

This musical score is for a three-part setting of 'FAREWELL !'. It consists of three staves. The top staff is in treble clef with a key signature of one sharp (F#). The middle staff is also in treble clef with the same key signature. The bottom staff is in bass clef with the same key signature. The lyrics are 'well, Good - bye! Fare - well, Good - bye! Fare -' for the top two parts and 'Good - bye! Good - bye! Fare -' for the bottom part. The music features various note values including quarter, eighth, and sixteenth notes, along with rests and accidentals.

EX. 496.

well, Good-bye!

well, Good-bye!

well, Good-bye!

DR. PHILIP WOOLF.

This musical score is for 'EX. 496.' and consists of three staves. The top staff is in treble clef with a key signature of one sharp (F#). The middle staff is also in treble clef with the same key signature. The bottom staff is in bass clef with the same key signature. The lyrics are 'well, Good-bye!' for the top two parts and 'well, Good-bye!' for the bottom part. The music features various note values including quarter, eighth, and sixteenth notes, along with rests and accidentals. The score is attributed to 'DR. PHILIP WOOLF.'

This musical score consists of three staves. The top staff is in treble clef with a key signature of one sharp (F#). The middle staff is also in treble clef with the same key signature. The bottom staff is in bass clef with the same key signature. The music features various note values including quarter, eighth, and sixteenth notes, along with rests and accidentals.

Ex. 497.

Example 497 is a three-staff musical exercise in B-flat major (two flats) and 4/4 time. The first staff begins with a treble clef, a key signature of two flats, and a 4/4 time signature. It contains a melodic line starting with a whole rest, followed by a quarter note B-flat, a quarter note A-flat, and a half note G-flat. The second staff is a middle staff with a treble clef, two flats, and 4/4 time, containing whole rests for the first three measures and a quarter note B-flat, quarter note A-flat, and half note G-flat in the fourth measure. The third staff is a bass staff with a bass clef, two flats, and 4/4 time, containing whole rests for the first two measures and quarter notes B-flat, A-flat, and G-flat in the third measure, followed by a whole rest in the fourth measure.

Ex. 498.

Example 498 is a three-staff musical exercise in B-flat major (two flats) and 4/4 time. The first system consists of three staves. The first staff has a treble clef, two flats, and 4/4 time, with a melodic line of quarter notes B-flat, A-flat, G-flat, and F-flat, followed by a whole rest. The second staff has a treble clef, two flats, and 4/4 time, with a melodic line of quarter notes B-flat, A-flat, G-flat, and F-flat, followed by a whole rest. The third staff has a bass clef, two flats, and 4/4 time, with a melodic line of quarter notes B-flat, A-flat, G-flat, and F-flat, followed by a whole rest. The second system begins with a key signature change to D major (two sharps) and a 2/4 time signature. The first staff has a treble clef, two sharps, and 2/4 time, with a melodic line of quarter notes B, A, G, and F, followed by a whole rest. The second staff has a treble clef, two sharps, and 2/4 time, with a melodic line of quarter notes B, A, G, and F, followed by a whole rest. The third staff has a bass clef, two sharps, and 2/4 time, with a melodic line of quarter notes B, A, G, and F, followed by a whole rest. The piece concludes with a double bar line.

No. 119.

COME. MY SOUL!

Andantino. ♩ = 76.

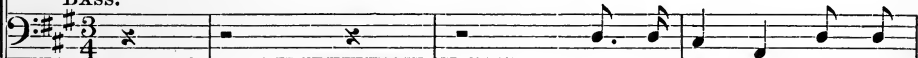
1ST and 2ND SOPRANO.



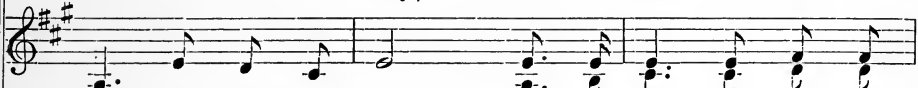
1. Come, my soul, thou must be wak - ing, Now is break - ing O'er the
ALTOS.



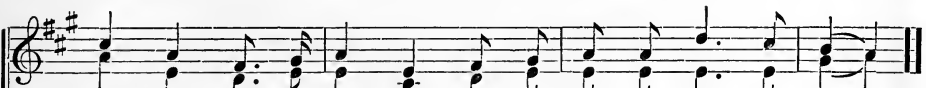
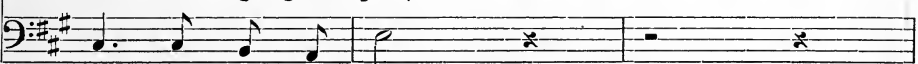
2. From the stars thy course be learn - ing, Dim - ly burn - ing, 'Neath the
BASS.



earth an - oth - er day; Come to Him who made this



sun their light grows pale; So let all that sense de -



splen - dor, See thou ren - der All thy fee - ble powers can pay.



light - ed While be - night - ed, From God's pres - ence fade and fail.



BARON VON CANITZ,
DR. ARNOLD's favorite morning hymn.

No. 120.

GOOD LIFE.

Andante. ♩ = 80.

1ST and 2ND SOPRANO.

1. He liv - eth long who liv - eth well, All else is

ALTO.

2. Then fill the hours with what will last; Buy up the

BASS.

The musical score for the first system is written for Soprano and Bass. It features a treble clef with a key signature of one flat (B-flat) and a 2/4 time signature. The melody for the Soprano part is written on a single staff, while the Bass part is written on a single staff. The lyrics are: '1. He liv - eth long who liv - eth well, All else is' for the Soprano and '2. Then fill the hours with what will last; Buy up the' for the Bass. The tempo is marked 'Andante' with a quarter note equal to 80 beats per minute.

life but flung a - way: He liv - eth long - est

mo - ments as they go: The life a - bove when

The musical score for the second system continues the melody for the Soprano and Bass parts. The lyrics for the Soprano part are 'life but flung a - way: He liv - eth long - est' and for the Bass part are 'mo - ments as they go: The life a - bove when'. The musical notation includes various note values and rests, with a key signature of one flat and a 2/4 time signature.

who can tell Of true things tru - ly done each day.

this is past Is the ripe fruit of life be - low.

The musical score for the third system concludes the piece. The lyrics for the Soprano part are 'who can tell Of true things tru - ly done each day.' and for the Bass part are 'this is past Is the ripe fruit of life be - low.'. The musical notation includes various note values and rests, with a key signature of one flat and a 2/4 time signature. The piece ends with a double bar line.

H. BONAR.

NO. 121. WHEN ALL THY MERCIES.

Moderato. ♩ = 60.

1ST and 2ND SOPRANO.

1. When all thy mer - cies, O pre - cious God, My
 2. Ten thou - sand thou - sand gifts My
 ALTO.
 3. Through ev - - ery pe - riod of my life Thy
 4. Through all e - ter - ni - ty to Thee A
 BASS.

ris - ing soul sur - veys; . . Trans - port - - ed the
 dai - ly thanks em - ploy; . . Nor is
 good - ness I'll pur - sue; . . And af - - - ter
 joy - ful song I'll raise; . . But, oh, e -

with the view, I'm lost In won - der, love, and praise.
 least a cheer - ful heart, That tastes those gifts with joy.
 death in dis - tant worlds, The glo - rious theme re - new.
 ter - ni - ty's too short To ut - ter all thy praise.

TABLE OF CHARACTERS AND DICTIONARY OF MUSICAL TERMS.

NOTES.

Examples of musical notes on a five-line staff, showing their relative durations and corresponding numerical values:

- A single whole note (semibreve) is shown on a staff, with the number 1 to its right.
- A half note (minim) is shown on a staff, with the number 2 to its right.
- Four quarter notes (crotchets) are shown on a staff, with the number 4 to its right.
- Four eighth notes (quavers) are shown on a staff, with the number 8 to its right.
- Eight sixteenth notes (semiquavers) are shown on a staff, with the number 16 to its right.
- Sixty-four thirty-second notes (demisemiquavers) are shown on a staff, with the number 32 to its right.

RESTS.

Examples of musical rests on a five-line staff, showing their relative durations and corresponding numerical values:

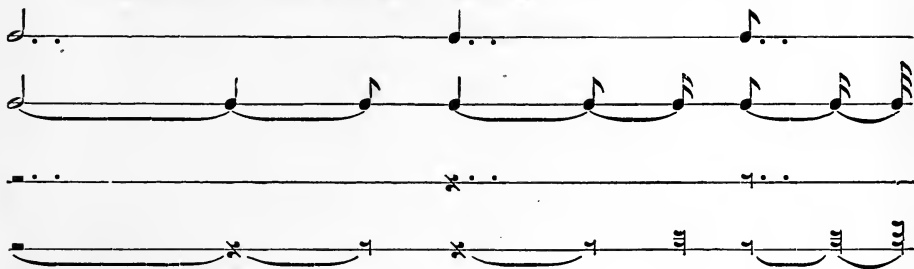
- A single whole rest (semibreve) is shown on a staff, with the number 1 to its right.
- A half rest (minim) is shown on a staff, with the number 2 to its right.
- Four quarter rests (crotchets) are shown on a staff, with the number 4 to its right.
- Four eighth rests (quavers) are shown on a staff, with the number 8 to its right.
- Eight sixteenth rests (semiquavers) are shown on a staff, with the number 16 to its right.
- Sixty-four thirty-second rests (demisemiquavers) are shown on a staff, with the number 32 to its right.

A dot adds one half to the value of the note or rest.

Examples of musical notes and rests with dots (accents) indicating their increased duration:

- A dotted half note (minim) is shown on a staff, with the number 3 to its right.
- A dotted quarter note (crotchet) is shown on a staff, with the number 2 to its right.
- A dotted eighth note (quaver) is shown on a staff, with the number 4 to its right.
- A dotted sixteenth note (semiquaver) is shown on a staff, with the number 8 to its right.
- A dotted whole rest (semibreve) is shown on a staff, with the number 4 to its right.
- A dotted half rest (minim) is shown on a staff, with the number 3 to its right.
- A dotted quarter rest (crotchet) is shown on a staff, with the number 2 to its right.
- A dotted eighth rest (quaver) is shown on a staff, with the number 4 to its right.
- A dotted sixteenth rest (semiquaver) is shown on a staff, with the number 8 to its right.

A second dot adds one half the value of the first.



A # (sharp) raises the note a semitone.

A × (double sharp) raises a sharped note a semitone.

A ♭ (flat) lowers the note a semitone.

A ♭♭ (double flat) lowers a flatted note a semitone.

A ♮ (natural) restores a #, ×, ♭, or ♭♭.

To remove the second #, as in ×, write ♮ #.

To remove the second ♭, as in ♭♭, write ♮ ♭.

CLEFS.

The clef represents the pitch of a single note.



COMPASS OF THE PARTS.

TENOR.

SOPRANO.



ITALIAN WORDS AND PHRASES.

MOVEMENT.

Grave, grave.
 Adagio, slowly.
 Lento, slow.
 Largo, broad.
 Larghetto, broadly, but not so slow as Largo.
 Moderato, moderately.
 Andantino, going, but slower than Andante.
 Andante, going.
 Allegretto, rather lively but not so fast as
 Allegro.
 Allegro, quick, merry,
 Presto, quick.
 Prestissimo, very quick.

Accelerando, accelerating.

Rallentando, slackening.
 Stringendo, pressing forward.
 Ritardando, retarding.
 Ritenuto, holding back.
 Morendo, dying away.
 Perdendosi, losing itself.
 Calando, diminishing and retarding.
 Smorzando, extinguishing.
 A tempo, again in time.
 Più mosso, }
 Più moto, } quicker.
 Alla breve, by the breve, or giving each half
 note a single beat.
 Tempo ordinario, in ordinary time.
 Stretto, shortened; in a quick, concise man-
 ner.

FORCE.

Pianissimo, (*pp*) very soft.
 Piano, (*p*) soft.
 Mezzo forte, (*mf*) rather loud.
 Forte, (*f*) loud.
 Fortissimo, (*ff*) very loud.
 Crescendo, (*cres.* or <) growing louder.

Decrescendo, (*dec.* or >) growing softer.
 Diminuendo, (*dim.* or >) growing softer.
 Forte piano, (*fp*) loud and immediately
 afterwards soft.
 Rinforzando, (*rinforz* or *rf*) forcing.
 Dolce, soft.

MANNER.

Agitato, agitated.
 Animato, animated.
 A poco a poco, gradually.
 Assai, very.
 Ben, well.
 Brillante, brilliant.
 Cantabile, in a singing manner.
 Con, with.
 Con brio, with life.
 " anima, with feeling.
 " espressione, with expression.
 " fuoco, with fire.
 " moto, with motion.
 Espressivo, expressive.
 Giusto, exact.
 Grazioso, graceful.
 Legato, connected.
 Leggiero, lightly.

Ma, but.
 Ma non troppo, not too much.
 Maestoso, majestic.
 Marcato, marked.
 Meno, less.
 Mezzo, half.
 Molto, very, much.
 Non, not.
 Piu, more.
 Poco, little.
 Quasi, as if, almost.
 Segue, it follows.
 Sempre, always.
 Sostenuto, sustained.
 Staccato, detached.
 Tenuto, held.
 Vivace, lively.

INDEX.—PART I.

	NO.
All things beautiful	Keble 61
As I walked through the Village Street	"Under the Window" 16
A Song of Spring	German tr. 27
Autumn	T. J. Ouseley 13
A Wish	Eckelmann 2
Bluebird on yon leafless tree	50
Bo-peep	Mrs. Anderson 51
Brother Robin	Mrs. Anderson 7
Come, lovely May	32
Dream kisses	Mrs. Anderson 44
Evening Music	Mrs. Anderson 42
Fairies	Ill. Book of Poetry 41
Fancies	W. W. Caldwell 49
Field Flowers	21
Flower Dances	German tr. 35
Give	Household Words 15
Go Forward	Colesworthy 3
If but a Bird were I	22
If I were a Sunbeam	Lucy Larcom 17
It Snows	Hannah F. Gould 28
Joy everywhere }	{ One Voice . Ger. tr. by Duleken 11
Joy everywhere }	{ Two Voices Ger. tr. by Duleken 60
Little Star	Elliott's Coll. 6
May Song	48
Morning Hymn	Episcopal Coll. 1
No Flower that blows	8
Now and Never	Eckelmann 29
Old Winter	34
Onward float	45
Persevere	Ger. tr. by Duleken 26
School is over!	From "Under the Window" 47
Sing, Maiden, sing!	Barry Cornwall 62
Sleep, Baby, sleep!	Ger. tr. by E. Prentiss 38
Song of the Summer Winds	George Darley 40
Spring	43
Spring—Cuckoo	Bowles 33
Spring's Delights	53
Spring Voices	Coates' Coll. 4
Summer Woods	Mary Howitt 56
The Bird's Song	Henry Gillman 63

	NO.
The Bluebird	Emily Huntington Miller 18
The Breeze	Mrs. Anderson 14
The Cricket	Cowper 39
The Flower of Wunderhold	52
The Four Seasons	Ger. tr. by Dulcken 46
The Heavenly Father	Ger. tr. by Dulcken 19
The Honey-bee	Coates' Coll. 23
The Lark loves Song	30
The Leafy Boughs are nodding	Mrs. Anderson 37
The Little Moon	Little-Folk Songs 5
The Mill	Miss Mulock 31
The new Moon	Mrs. Follen 10
The Piper	William Blake 9
The Violet	Jane Taylor 24
The Violet	Barry Cornwall 36
Truth	Coates' Coll. 12
Up, up, let us greet	Godfrey of Nifen 54
When the merry Lark doth gild }	{ One Voice Barry Cornwall 20
When the merry Lark doth gild }	{ Two Voices Barry Cornwall 59
Winter	55
Winter Song	Hölty, tr. by Brooks 58
Wishing }	{ One Voice Allingham 25
Wishing }	{ Two Voices Allingham 57

INDEX.—PART II.

	NO.
A Dream of Summer	Mary N. Prescott 75
A few stray Sunbeams	Eliza Sproat Turner 81
A good Deed	Ger. tr. by Dulcken 92
A hungry Spider	Aunt Effie's Rhymes 80
A little Word	Colesworthy 65
An Evening Prayer	German 101
As I walked through the Village Street	(Three Voices) "Under the Window" 97
Autumnal	W. W. Caldwell 99
Brother Robin	(Three Voices) Mrs. Anderson 69
Carol of Spring Water	76
Clear, Sparkling Fount	Eckelmann 93
Come, my Soul	Von Canitz 119
Don't kill the Birds	Colesworthy 77
Farewell	Dr. Philip Woolf 118
Flower Dances	(Three Voices) Ger. tr. by Mrs. Anderson 107

	NO.
Give (Three Voices)	Adelaide A. Procter 98
God is good	Coates' Coll. 85
Good Life	H. Bonar 120
Hark! hark! the Lark	Shakspeare 84
Hark! the merry pealing Bells	Mrs. Hawtreay 88
He prayeth best	Coleridge 102
How gallantly, how merrily	Barry Cornwall 110
In praise of Water 115
In the Sun's bright Gold 111
It is the Looks and Tones of Love 71
Light	F. W. Bourdillon 108
Lightly tread 78
Little Dandelion	Mrs. Anderson 90
Live for Something 70
Moonrise Jones 113
Morning Hymn (Three Voices)	Episcopal Coll. 91
Morning Thoughts	Mary Howitt 117
Nature's Voice	A. L. O. E. 86
Never give up 104
Persevere (Three Voices)	Ger. tr. by Dulcken 82
Quietly, quietly	Letters Everywhere 87
Robin's come	W. W. Caldwell 95
Round us all is Motion	Dr. Philip Woolf 112
Snow	Ralph Hoyt 74
Snow Birds	Mrs. Anderson 83
Song after Labor	Barry Cornwall 103
The approach of Autumn	German tr. 106
The Birds are flown away	Mrs. Follen 79
The Breeze (Three Voices)	Mrs. Anderson 89
The Cuckoo	John Logan 109
The Daisy	Montgomery 72
The Fountain	J. B. Lowell 94
The Heavenly Father (Three Voices)	Ger. tr. by Dulcken 100
The Honey-bee (Three Voices)	Coates' Coll. 68
The Immensity of God	Ger. tr. by Dulcken 105
The Moon and one Star	Mrs. Anderson 66
The Nights	Barry Cornwall 64
The World is not wholly forsaken	Mrs. F. L. Mace 116
Truth (Three Voices)	Coates' Coll. 96
Twilight	W. W. Caldwell 114
Up the airy Mountain	Allingham 73
What so sweet	Mary N. Prescott 67
When all thy Mercies	Addison 121

Emily Parkhurst.

14 DAY USE
RETURN TO DESK FROM WHICH BORROWED
EDUCATION-PSYCHOLOGY
LIBRARY

TEL. NO. 642-4209

This book is due on the last date stamped below, or
on the date to which renewed.

Renewed books are subject to immediate recall.

FEB 23 1973

MAR 23 1973

MAR 14 REC'D -2 PM

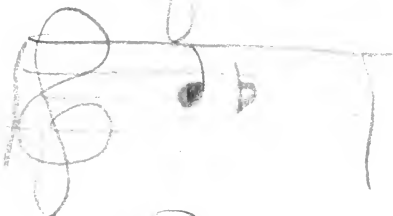
LD 21A-15m-11,'72
(Q5761s10)476-A-32

General Library
University of California
Berkeley

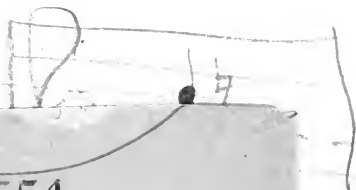
Sometimes



Never



Always



541554

MT935

T8

1874

For

UNIVERSITY OF CALIFORNIA LIBRARY

The Best Music Books and Supplementary Publications

FOR SCHOOLS, CLASSES, AND CHORUSES.

THE NORMAL MUSIC COURSE.

Systematic, progressive, and complete, for every grade and variety of school and class instruction in vocal music.

For the Elementary Grades.

Full series of Readers, Charts, Alternate Readers, and Supplementary Publications.

For the Higher Grades.

- The Euterpean. By JOHN W. TUFTS. A Collection of Choruses, Quartets, and Part Songs, from the Best Musical Literature.
- The High School Collection. By JOHN W. TUFTS. Part Songs suitable for High Schools, Seminaries, Choral Societies, &c.
- The Aædean Collection. By JOHN W. TUFTS. For Female and Unchanged Voices.
- The Beacon Song Collection. By HERBERT GRIGGS. Over 120 Choice Songs, Hymns, and Choruses, largely from the Works of the Great Composers.

The Cecilian Series of Study and Song.

By JOHN W. TUFTS. Book I. Book II. Book III. Book IV. The Common School Course (Abridged or Complete).

The Quincy Chorus Collection. (*Sheet Music.*)

A Series of Selections from the Great Masters, carefully adapted to the Voices of Young Singers. Masses—Oratorios—Operas.

The Beacon Series. (*Sheet Music.*)

Choice Compositions, Original and Selected, for Schools, Classes, and Choruses.

Our Catalogue of Musical Publications furnishes full descriptions of our Music Books and Vocal Selections, with introductory prices; also full information concerning "The Synthetic Method for the Piano-forte." Mailed free upon application.

SILVER, BURDETT & COMPANY,

Boston,

New York,

Chicago,

Philadelphia.